

terrorism

Terrorist versus Freedom Fighter?: How Culture and Perspective Change the Interpretation of Events

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LAE 4335--Edge

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Rationale



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Unit Rationale

This semester, our honors level tenth graders will focus on the areas of perspective and drawing connections to a text within the overarching theme of “Terrorist versus Freedom Fighter: How Culture and Perspective Change the Interpretation of Events.” By addressing such a controversial topic, we hope to spark classroom discussion and student interest in the texts used, as well as a more engaged reading experience for the students. Students will be asked to question characters’ beliefs and actions, based on the multiple perspectives provided in our texts, along with their own points of view.

Despite the unit’s heavy topic, According to Peter Smagorinski’s *Teaching English by Design*, this unit may be justified by its cultural significance and preparation for student needs (141, 144). Since 9/11 in particular, our culture has been bombarded with images of terrorism—some accurate and others less so. This unit will create more discerning, less easily convinced audiences of these images. In looking at how perspective can spin a story, students will be more able to find truth within media reports. This unit seeks to provide students with critical thinking skills necessary in analyzing both fiction and non-fiction work, thus making it culturally significant and prevalent to students’ future needs.

Our purpose in teaching this unit is to cause critical thinking within our students, while focusing on the various interpretations of both fictional and non-fiction accounts of “terrorism.” For this unit’s purpose, we will define “terrorism” as an act of rebellion or

violence that is motivated—in at least one affected group’s perspective—to bring about terror in someone or some group. Having such a broad working definition will allow our students to construct their own, more specific, idea of what constitutes “terrorism” through discussion. In order to promote more culturally aware and understanding students, we will look at various terrorist attacks from multiple perspectives. By addressing such a serious topic through multiple outlooks, we hope for students to recognize the multitude of different—sometimes clashing—opinions found throughout the world, even within their own neighborhoods. Being conscious of the viewpoints held by other cultures and groups will provide students with the knowledge and information needed to make their own opinions more credible, thus providing the unit with cultural significance on local, national, and international levels.

The students will gain a better understanding of the world around them, and will be able to connect events of the past with what is happening in current society, as well as what may happen in the future. We feel that after this unit, students will have a better grasp on the number of sources available to them, as well as the reliability of these sources. Having the ability to recognize the credibility of a source will allow students to better recognize the facts versus the spins within a report. Also, students will begin to see how an author’s biases almost always influence how he/she presents an event. Such skills provide a foundation for understanding works, and thus the events they describe. We also hope that students will be able to use past happenings and experiences to better interpret what they see in the news now and will see later in their lives. Students will be shown the importance of having and applying background information to a work or report—of being an informed and educated audience.

Having knowledge of other cultural groups' views will promote understanding within the classroom, as even when disagreements occur, we will discuss them in a civil and respectful way. The unit will prepare students for their future as citizens of a democratic society, as people are allowed—even encouraged—to hold their own attitudes and judgments in such a society. The various articles and texts we will use within this unit allow our students to witness terrorist events through the eyes of victims, onlookers, and even the terrorists themselves. Students will explore the mindsets of all the involved parties, challenging previously held stereotypes and assumptions. We will look at different types of terrorism and the motives for such attacks. Students will be asked to read multiple media reports of terrorist attacks and to analyze them in contrast to others; the class will see that no two accounts of an event match up perfectly, and as such we must be critical readers of the news presented to us. Students will be asked to form their own opinions of certain events and will have to present those opinions in a respectful, inoffensive manner. We want students to think critically in order to create their own beliefs and opinions, but also to recognize that theirs is not the only or “right” opinion. Our nation is built on the vast array of beliefs held by its citizens; it thrives on its people's ability to coexist despite their disagreements. We are not promoting any one opinion; we are allowing a forum in which students may think for themselves in order to draw their own conclusions. In this forum, we will also practice how to respectfully disagree with the ideas of others.

The Seattle Times reports that “After the terrorist attacks of Sept. 11, Americans found themselves struggling to make sense of a new kind of war in an unfamiliar part of the world” (<http://seattletimes.nwsources.com/news/nation-world/crisis/>). We hope that

through our unit, students will begin to question events and the subsequent struggles for themselves. We want them to critically think about such events, rather than blindly believing news reports. Students will have to someday make a decision on how they will face terrorism and how they will react in the face of such tragedies as those seen in the world today. Terrorism is a topic that will never cease to be a topic of hot discussion because it so personally affects every party involved. Even now, years after September 11, our nation is still much different because of the attacks that took place. Many policies that stand today were created as a result of the attacks. In order to understand or form an opinion on such policies, students must be able to think critically about the reports they hear and see about the actions that yielded them. Without the ability to consider the various perspectives of all those involved, how can one know how to respond to terrorism? The earlier students begin to question and to seek answers, the sooner they will be able to make an informed decision.

Terrorism will always be an issue struggled with, but we hope that by introducing students to the multiple perspectives involved, we will help them to begin considering all involved parties before jumping to conclusions. Not everything reported by the media is necessarily true, so students need to be able to draw their own conclusions based on information collected from multiple, reliable sources. This ability is necessary for future student needs within a democracy, as they—the people—will have influence in what goes on. Through this lesson on multiple perspectives we hope to encourage our students to be more objective in their decision making. This unit will help students to build better skills needed to critically assess any situation.

The United States Department of Veterans Affairs explains that “When terrorist attacks occur, our children may witness or learn about these events by watching TV, talking with people at school, or over hearing adults discussing the events” (http://www.ncptsd.va.gov/ncmain/ncdocs/fact_shts/fs_children_disaster.html). In today’s world, children are exposed to terrorism at a very young age, and often try to form their own opinions while unable to decipher biases and prejudices present in media reports. We hope to create more informed decision-makers by critically analyzing various media reports within the classroom, where students will work together to point out such reporting errors. We will be presenting a wide array of news and journal articles to our students so that they may draw their own conclusions once they have been given a foundation for those conclusions. We hope to lay that foundation for our students by encouraging them to seek more than one source for any news story.

Some of the texts we will use include *Real Time* by Pnina Moed Kass, *V for Vendetta* by Alan Moore, and *Fahrenheit 451* by Ray Bradbury. We will also be looking at some poetry selections by poets such as Naomi Shihab Nye and media reports from newspapers, magazines, radio and television from various areas. Both *Real Time* and *V for Vendetta* allow for students to view terror attacks from multiple perspectives, relating to and seeing through the eyes of the many people involved. *Real Time* is a young adult novel that relays information about a terrorist bombing in Jerusalem through the eyes of bombing victims, conspirators, hospital staff, victims’ families, and reporters. Students literally step into the minds of each character in the story, before, during and after the attack. *V for Vendetta* is a graphic novel that will cause students to question just what terrorism is. Again, the media reports and clippings will be collected from various

viewpoints and opinions, and we will be collecting articles from around the world that report similar, if not the same, events in order to encourage students to compare and contrast the “facts” presented and how the author may influence the readers’ opinions.

By looking at such a wide range of texts and media, the students will be able to best grasp the importance of perspective. We will be focusing on building the ability to discern the facts from the opinions and emotion within a work. This will aid students in the future by giving them the ability to critique and analyze an article or report for themselves. In order to construct such skills, we will first begin the unit by looking at the vast array of sources available to the general public. We will then focus on the reliability of these sources and the media’s ability to spin a story. These lessons will help students to relate perspective in a work of literature to practical daily life. Then, looking at the texts, we will be able to apply some of this knowledge in judging the reports of the respective narrators and reporters. Terrorism, then, is not the focus of our unit; it is, however, a universal issue that provides the vast array of perspectives and reports necessary for a unit such as the one we have planned. A unit like this one will challenge students to question and critically consider the texts we read.

As we do understand that terrorism is an issue meant to be dealt with by mature audiences, though, we will use this thematic unit with a tenth grade honors World Literature class, later in the year so that we may use the beginning of the year to gauge the overall maturity of the class, and better form the unit to the students’ needs. We will look at serious issues with one another and use texts from throughout the world, thus making the unit appropriate for the 15-17 year-old age group and the class curriculum.

Obviously, such a unit will not come about without some controversy—or at least doubts from the community. Terrorism may be seen as too touchy a subject to address within the school system. Allowing students to question what terrorism is or who can be considered a terrorist may be deemed unpatriotic by some. Also, parents may feel that we, the teachers, may be too subjective to teach such a controversial issue objectively. However, we feel that such concerns can be answered. Terrorism is a topic that is alive in our world today, maybe more so than ever before. It is indeed a very personal and complicated issue, but we feel that this age group is mature enough to address such an issue in an agreeable and a respectful manner. Our school system is meant to prepare students to enter a democratic society following graduation, and if our students leave school without learning how to think about critically important issues for themselves, we will have failed miserably in preparing our students for a democratic society. We feel that being able to face controversial issues is imperative to living in any society, but especially a free one. The classroom is meant to be a gateway to society, and as such students should be made to question the events occurring around them. Also, the classroom is a safe environment, as we the teachers will be monitoring and guiding the discussions. According to The National Council of Teachers of English (NCTE), “English language arts teachers are particularly well positioned to address the emotional and intellectual well-being of students as they attempt to come to terms with the repercussions of the events of September 11”

(<http://www.ncte.org/positions/statements/teachingtimeofcrisis>). The classroom—the English classroom, in particular—provides students with an environment where they can express their views through various thought-out assignments. This lesson will give

students an opportunity to either construct or further develop their personal feelings, while gaining the ability to discern those of others.

As for our own personal biases, we feel that we will be more than able to remove ourselves from our own opinions in order to allow students to form their own decisions on the subject. We will in no way impede on student thought by pushing our own ideas onto the class. Instead, we will be there to guide and further student thought. Student-led discussion will be essential to this unit, and we will be there in order to present new ideas to students, not promote any one idea over another.

Overall, our unit's focus is on perspectives and drawing connections to a text. Through addressing the issue of terrorism, we hope to engage students with the selected texts. We hope to present texts that will allow the students to draw connections between what they are reading and what is happening in the world. We hope to make our students more conscious of the text-to-world connections present in much of today's writings; too often literature is taught as an arena separate from real life. Our goal in this unit is to use literature as a means to promote students' awareness and critical thinking in their daily life. Though it is a hard curriculum to cover, we will bring in multiple texts and perspectives in order to allow the students to see just how many perspectives there can be on one event. Students will be asked to defend their perspectives by not only forming their own opinions, but by also explaining how they arrived at the decision and presenting the class with evidence. Through the many activities and assessments that we have planned to coincide with our texts, we plan on using this unit to help students in making informed decisions on critical events. We wish for our classes to discuss these opinions in an intelligent manner, weighing their interpretations against others', thus

giving them credibility in their arguments. While we will be exploring issues within the topic of terrorism, the class will not be on terrorism. The overarching theme for this unit is critically thinking about texts and the influence of perspectives on them. We will not be grading whether a student's opinions are "right" or "wrong," but whether they are thoughtful and clear, relating to the texts. We in no way wish to impose our thoughts or ideas on the students, but rather hope to help them create their own well-informed opinions.

Works Cited

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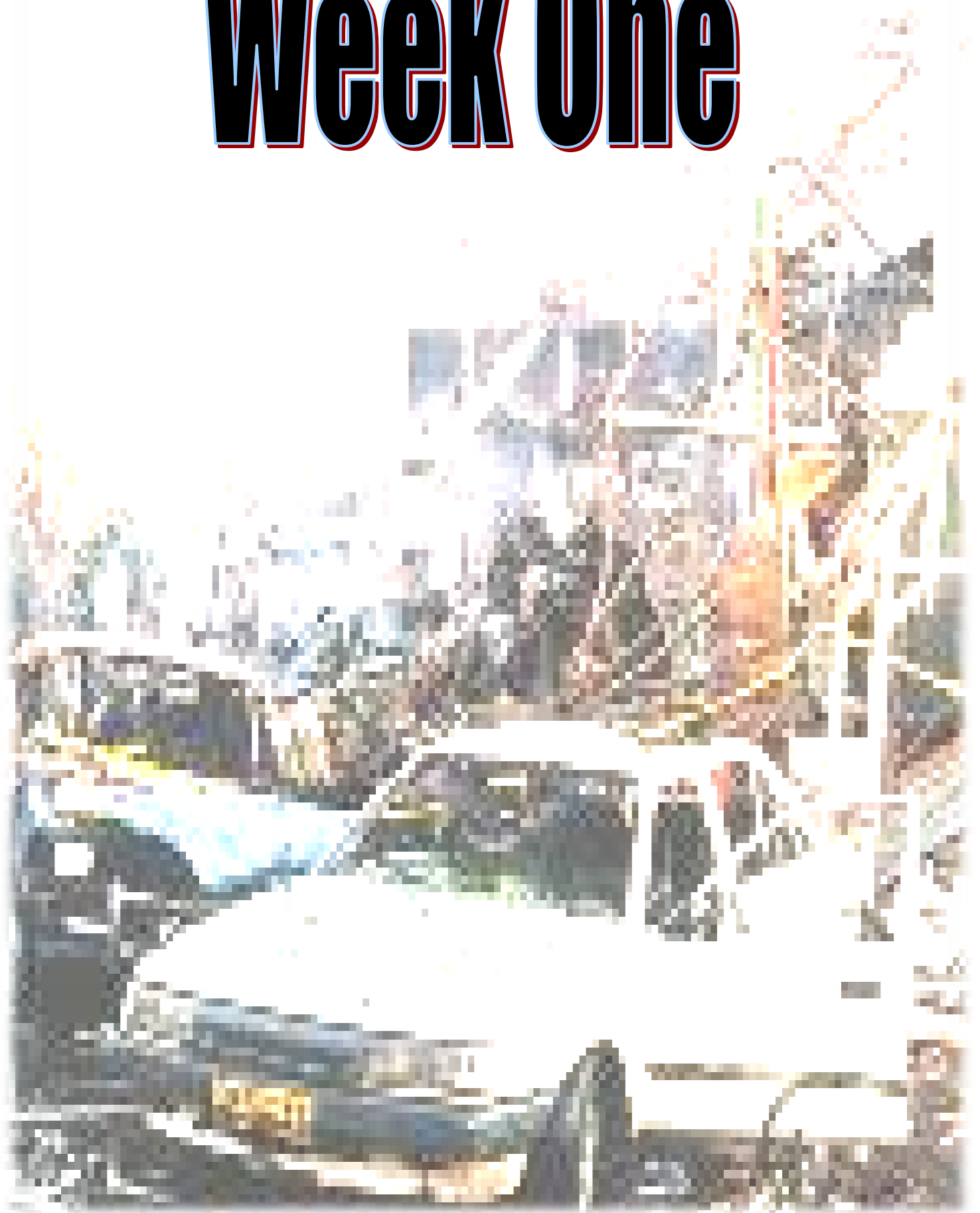
Schedule



Weekly Schedule

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Introduction Activity: Varying Views of America	Introduction to Sources-- Scavenger Hunt	Sources Scavenger Hunt, cont'd.	Spinning a Story Activity	Conflicting Accounts, Comparison & Contrasting of Articles
2	Defining Terrorism	Introduction to Comic Books: How images and text correlate	Finish Intro to Comics. Introduce and begin V for Vendetta	V for Vendetta Socratic Circle-- Intro <i>Fahrenheit</i> <i>451</i>	<i>Fahrenheit 451</i> excerpts and discussion -- Intro. To <i>Real Time</i>
3	<i>Real Time</i> Reader Response	Real-Life Victim Accounts Compared with Text	Body Biographies	<i>Real Time</i> on Trial, Day 1: The American Trial, Intro. To Activity	<i>Real Time</i> on Trial, Day 2: Using Character Maps to Set Up the Trial
4	<i>Real Time</i> on Trial, Day 3: Review Rubrics for Trial, Handouts & Research	<i>Real Time</i> on Trial, Day 4: Research & Outlines of Case, Composing Arguments & Cases	<i>Real Time</i> on Trial, Day 5: Finishing Arguments & Rehearsals	<i>Real Time</i> on Trial, Day 6: Trial	<i>Real Time</i> on Trial, Day 7: Verdicts and Self- Assessments
Optional 5	NEWSPAPER				

Week One



Name: Kailyn Morman and Katherine Rodriguez

Lesson Title: Varying Views of America

Unit: Terrorist or Freedom Fighter: Understanding Differing Perspectives

Class: 10th grade Language Arts

Date: Week one, Day one

Adapted from: http://www.readwritethink.org/lessons/lesson_view.asp?id=194

Overview: Using poetry to examine a particular issue provides students an accessible way to have several experiences in a short period of time. This lesson provides students the opportunity working in a collaborative setting to examine the ways that perspective can change an individuals' ideas of the same concept. Students will focus on point of view and tone to make inferences about the authors' opinions on America. For this lesson students will examine: Walt Whitman's "I Hear America Singing," Langston Hughes' "I, Too, Sing America," and Maya Angelou's "On the Pulse of the Morning."

Student Objectives Students will be able to:

- demonstrate an understanding of differing perspectives.
- demonstrate an understanding of the role of cultural experiences on a writer's perspective.
- support their observations with support from the text both in oral and written form.
- create their own poem, or visual representation, of America.

Sunshine State Standards:

LA.910.2.1.3: The students will explain how meaning is enhanced through various features of poetry, including sound (e.g. rhythm, repetition, alliteration, consonance, assonance), structure (e.g. meter, rhyme scheme), and graphic elements (e.g., line length, punctuation, word position)

LA.910.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning

LA.910.1.7.6: The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections

LA.910.2.1.4: The student will identify and analyze universal themes and symbols across genres and historical periods, and explain their significance

Materials

- Copies of the poems: Whitman's "I Hear America Singing," Hughes' "I Too, Sing America," and Angelou's "On the Pulse of the Morning." (attached)
- Markers, Paper and other supplies to aid with student made visuals.

Instruction and Activities

1. Bell Work: What is perspective? How can perspective be used in a story or poem to help change the overall meaning of the piece? Discuss answers as a class. Provide students with a clear definition of what perspective is. Recap different narrative perspectives that can be used (First Person, Second Person and Third Person—limited, omniscient, etc) also remind students that perspective is not limited to simple point of view narration.

ESOL Modification: Highlight key terms in the directions and provide students with examples of different perspectives to match with the different options.

2. Hand out a copy of one of the above poems to each student (note: do not hand out all poems at once). Have students read the poem independently, and then reread the poem as a class. While reading aloud make sure to emphasize words which will help students identify the overall perspective used in the poem.

ESOL Modification: Provide students (Levels 1 and 2) with copies of the poems that have highlighted key terms that have been gone over during a previous class. When reading aloud use hand gestures and facial expressions to help convey meaning. Ensure that ESOL students are able to follow along on paper as the poem is being read aloud.

3. As a class have students identify the perspective in which the poem is told. Ask students to provide explicit reasons how they know the perspective of the novel. As a part of the discussion have students explain what cultural significance the poem may have, and how the poem shows American values and culture. How does this poem represent the American Dream? What kinds of views of America are given through this poem?

ESOL Modifications: Write down key points from students answers on the board. Recap what students say in response.

4. Then break the class into small groups. Hand out remaining two poems to each student. Ask students to first read the poems independently.

ESOL Modification: Pair ESOL students with mainstream students as best possible. Provide Level 1 and 2 ESOL students with copies of the poem that highlight key terms and ideas.

5. Have the students read the poems again as a group. Having the groups focus on the main points of the poems. Remind students to focus on the perspective of the poem, and how the poem depicts America and the American Dream.

ESOL Modification: Ensure that ESOL students are following along on paper as other students are reading aloud.

6. Ask students to provide a brief, succinct, summary of each poet's message, and identify the tone and point of view about his or her subject providing specific text for support. (Note: students will have reviewed tone in previous units, but may need a quick reminder)

ESOL Modification: Provide ESOL students with copies of definitions used from previous classes such as tone, mood and point of view.

7. Using a Venn Diagram have students compare and contrast the two of the poems, providing information on how the differing perspectives affect the overall tone and meaning of the poems.

Assessment:

Students will be informally evaluated based on their in group responses and the groups compare and contrast of the two poems.

Lesson Plan Extensions and Modification Ideas:

Elongate: include the following activity which would take an entire class period

8. In their small groups ask students to create their own representation of America, they may choose to write a poem, song, act out a play or create some sort of visuals. (If students would like to do any other sort of representation, they must clear it with the teacher first).
9. Bring the class back together to share their findings. Discuss the differences or additions other groups or individuals contribute. Share the inferences students have made and draw conclusions about the influences, especially as they related to point of view, that shaped the tone of each selection.
10. In their small groups have students make their own representation students may choose to write a poem or song, put on a play, or make a visual representation. If students want to do any other sort of presentation they must ask for permission from the teacher first.
11. Have groups provide a one paragraph write up to explain their representation, reminding them to place emphasis on the importance of point of view. What point of view was used in the representation? Why?
12. Present representation to class if time allots, if not present next class period.

Truncate: Only review two poems and do review as an entire class, comparing and contrasting as a class.

I Hear America Singing

by Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand
 singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or
 at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of
 the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows,
 robust, friendly,
Singing with open mouths their strong melodious songs.

I, Too, Sing America

by Langston Hughes

I, too, sing America.

I am the darker brother.

They send me to eat in the kitchen

When company comes,

But I laugh,

And eat well,

And grow strong.

Tomorrow,

I'll be at the table

When company comes.

Nobody'll dare

Say to me,

"Eat in the kitchen,"

Then.

Besides,

They'll see how beautiful I am

And be ashamed--

I, too, am America.

On the Pulse of Morning

Maya Angelou

1

A Rock, A River, A Tree
Hosts to species long since departed,
Marked the mastodon,
The dinosaur, who left dried tokens
Of their sojourn here
On our planet floor,
Any broad alarm of their hastening doom
Is lost in the gloom of dust and ages.

2

But today, the Rock cries out to us, clearly, forcefully,
Come, you may stand upon my
Back and face your distant destiny,
But seek no haven in my shadow.
I will give you no hiding place down here.

3

You, created only a little lower than
The angels, have crouched too long in
The bruising darkness
Have lain too long
Face down in ignorance.
Your mouths spilling words

4

Armed for slaughter.
The Rock cries out to us today, you may stand upon me,
But do not hide your face.

5

Across the wall of the world,
A River sings a beautiful song. It says,
Come, rest here by my side.

6

Each of you, a bordered country,
Delicate and strangely made proud,
Yet thrusting perpetually under siege.
Your armed struggles for profit
Have left collars of waste upon
My shore, currents of debris upon my breast.
Yet today I call you to my riverside,
If you will study war no more. Come,
Clad in peace, and I will sing the songs
The Creator gave to me when I and the
Tree and the rock were one.
Before cynicism was a bloody sear across your
Brow and when you yet knew you still
Knew nothing.
The River sang and sings on.

-2-

7

There is a true yearning to respond to
The singing River and the wise Rock.
So say the Asian, the Hispanic, the Jew
The African, the Native American, the Sioux,
The Catholic, the Muslim, the French, the Greek
The Irish, the Rabbi, the Priest, the Sheik,

The Gay, the Straight, the Preacher,
The privileged, the homeless, the Teacher.
They hear. They all hear
The speaking of the Tree.

8

They hear the first and last of every Tree
Speak to humankind today. Come to me, here beside the River.
Plant yourself beside the River.

9

Each of you, descendant of some passed
On traveller, has been paid for.
You, who gave me my first name, you,
Pawnee, Apache, Seneca, you
Cherokee Nation, who rested with me, then
Forced on bloody feet,
Left me to the employment of
Other seekers -- desperate for gain,
Starving for gold.
You, the Turk, the Arab, the Swede, the German, the Eskimo, the Scot,
You the Ashanti, the Yoruba, the Kru, bought,
Sold, stolen, arriving on the nightmare
Praying for a dream.
Here, root yourselves beside me.
I am that Tree planted by the River,
Which will not be moved.
I, the Rock, I the River, I the Tree
I am yours -- your passages have been paid.
Lift up your faces, you have a piercing need
For this bright morning dawning for you.
History, despite its wrenching pain
Cannot be unlived, but if faced
With courage, need not be lived again.

10

Lift up your eyes upon
This day breaking for you.
Give birth again
To the dream.

11

Women, children, men,
Take it into the palms of your hands,
Mold it into the shape of your most
Private need. Sculpt it into
The image of your most public self.
Lift up your hearts
Each new hour holds new chances
For a new beginning.
Do not be wedded forever
To fear, yoked eternally
To brutishness.

12

The horizon leans forward,
Offering you space to place new steps of change.
Here, on the pulse of this fine day
You may have the courage
To look up and out and upon me, the
Rock, the River, the Tree, your country.
No less to Midas than the mendicant.
No less to you now than the mastodon then.

13

Here, on the pulse of this new day
You may have the grace to look up and out
And into your sister's eyes, and into
Your brother's face, your country
And say simply
Very simply
With hope --
Good morning.

Lesson Title: A Multitude of Sources

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week One, Tuesday & Wednesday

1. Objectives: (specific, measurable, taxonomic)
 - Students will be able to describe what categories of information can be found in a particular source.
 - Students will be able to access multiple news media and reference sources.
 - Students will be able to navigate their way through various internet, newspaper, and hard-copy sources.

Objectives for ESOL students if different (including consideration for all four levels)

- Students will be able to recognize different categories of sources (i.e. dictionary, news report, magazine article, etc.)
- Students will be able to access limited sources in order to locate information.

2. Sunshine State Standards:
 - LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
 - LA.910.2.2.4 – The student will identify and analyze the characteristics of a variety of types of texts (e.g., references, reports, technical manuals, articles, editorials, primary source historical documents, periodicals, job-related materials, practical/functional text).
 - LA.910.4.2.2 – The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.
3. Materials:
 - Computers (Library Access)
 - Overhead/Projector/TV
 - Magazines
 - Newspapers
 - Reference Books (i.e. Dictionary, Encyclopedia, Atlas)
 - Scavenger Hunt Sheets

Additional Materials for ESOL students if necessary

4. Lesson Sequence (and approximate times for each segment):
Day 1→

- Lead-in (tap prior knowledge) and Focus → 5-10 minutes
 - We will begin the class by reading a blog from the internet.
 - Students will read the blog and answer brief questions on the events described.
 - What happened?
 - Who was there?
 - Who wrote this?
 - We will discuss how we used this blog as a source, finding out information from what was written.
- Teacher explicit instruction:
 - *Strategy/Concept* → We will briefly discuss how just about *anything can be used as a source of information*. We will look at how many sources surround us each day, lending themselves to our interpretation of events.
 - *Why* → Each day, students are faced with an incredible amount of information, coming from just about as many different sources. They need to recognize that each of these sources does influence their decision-making. Once we acknowledge the sheer volume of sources, we can begin to analyze the reliability of each.
 - *How* (Modeling) → 15-20 minutes
 - After looking at and discussing the blog, we will begin to look at other sources.
 - We will briefly discuss what information can be found in a particular source/why you would use a source (i.e. an atlas to find a map, a newspaper to find current events, etc.)
 - I will demonstrate how to find a section, page, and article in a newspaper.
 - I will demonstrate how to use an index within a text.
 - I will show students how to locate an article using a table of contents.
 - I will make sure students know how to search for information using a search engine, naming off some of the major ones for them.
 - Students may ask any questions they may have on various sources.
 - *Guided Practice* (Group Collaboration) → 10-15 minutes
 - We will navigate through the newspaper.
 - We will use the index within reference works.
 - We will practice reading the table of contents within textbooks and magazines.
 - We will conduct a search on the internet.
 - Students will suggest to me where we should look for different pieces of information in order to most quickly find them.
 - Recap → 5-10 minutes
 - We will go over some of the sources used today.
 - I will briefly introduce the next day's activity.

- I will make sure students are comfortable with doing the activity based on what they did today. Students can ask any questions they have.
- Feedback
 - Students may again ask any questions they have on using certain sources.

Day 2→

We will look up information about various aspects of terrorism in order to gain background knowledge on the topic as we practice how to use the sources.

- *Introduction*→5 minutes
 - Review yesterday's activities.
 - Have students name some of the sources used yesterday; what makes a source reliable.
 - Explain directions.
 - Pass out worksheets.
- *Independent Practice*→30-40 minutes
 - Students will be divided into small groups (2-3 per group).
 - They will each be given a scavenger hunt sheet, with each group having to find the same 25-30 pieces of information.
 - Students will be assigned to a different station, each having a different type of source.
 - Students will spend roughly about five minutes at each source and then rotate.
- Feedback/Wrap-up→~5 minutes
 - We will continue the scavenger hunt until there is ten minutes left in class, then check the answers.
 - Students will report their totals, and we will discuss which sources are easiest and most difficult to use.
 - We will wrap up the lesson by summarizing one more time the sheer number of sources and how they all combine to provide us with information.

*Adaptations for different levels of ESOL students if necessary

- The group work will be helpful to ESOL students; lower proficiencies can be placed with especially helpful, excelling students.
- Because it is an honors class, there will probably not be any level 1 or 2 ESOL students, but the lesson is very visual and hands-on if there are. Level 3 and 4 proficiency students will most likely not require any modifications in this lesson because of its group-centered, visual, and interactive approach.

5. Assessment and Assessment Criteria:

- Students will have to suggest the sources that I should use within our *Guided Practice* time. This will allow me to gauge whether we need to further describe the sources. This will be an ungraded assessment, meant to help me decide student proficiency in using the sources.
- In order to complete the Scavenger Hunt activity, students will have to be able to access and use internet, newspaper, magazine, and other reference sources. This assignment will be graded for participation. I will monitor that each student is contributing to his/her group during the allotted time for the assignment.

Adaptations for different levels of students if necessary:

6. Lesson Plan Extensions and Modification Ideas (i.e., How would you truncate or elaborate on the lesson to adjust for student needs, time constraints, etc.)

- If I could not spare two days for this lesson, I would condense the individual and guided practice times. We could shorten the Scavenger Hunt's length by finding the first few items during our guided practice and also finding fewer items.

Name: _____

Date: _____

Directions: Use **reliable** sources to find the answers to these questions. Note the source you used to find each.

1. According to some media stations, how old do some think the “world’s youngest terrorist” is?
2. Where is he from?
3. Why was he arrested?
4. Why did he choose to act as a terrorist?
5. Name five people killed in the 1995 Oklahoma City Bombing.
6. What is the official mission statement of The Oklahoma City National Memorial & Museum?
7. How many names are there on the Survivors’ Wall at the Museum?
8. Who was tried for the Oklahoma City Bombings?
9. What was the verdict?
10. Who was the prosecutor?
11. What movie did Timothy McVeigh compare the bombing to?

12. Who was the youngest person killed in the September 11, 2001 attack on the Pentagon?
13. How old was she?
14. Who was the oldest person killed in the September 11, 2001 attack on the Pentagon?
15. How old was he?
16. How did their ages influence the building of the memorial at the Pentagon?
17. What time did the September 11, 2001 attacks on the Pentagon occur?
18. Which plane hit the Pentagon on September 11? (ex: Southwest Airlines Flight 31)
19. In 2003, New York officially changed the death-count of the September 11, 2001 attack on the World Trade Center. What were the counts before and after the change?
20. How many suicide bombers reportedly blew themselves up in London on July 7, 2005?
21. How many people died in these London explosions?
22. At 8:50, there were reportedly three bombings that occurred in London. Where did these bombings occur?
23. Where is Afghanistan located?
24. What is this region known as?
25. What is the definition of terrorism?
26. What is the definition of terrorist?

Research Report : Media Scavenger Hunt

Teacher Name: **Ms. Morman, Ms. Rodriguez**

Student Name: _____

CATEGORY	A	B	C	D/F
Quality of Information	Information was found using reliable sources and is correct.	Information is correct, but the source is not necessarily a reliable one.	Information is correct, but no source is given.	Information is incorrect.
Amount of Information	An effort was made to use the sources available to answer all of the questions asked.	Some effort was made to answer the questions asked using the sources provided, but students were sometimes distracted.	Students made little attempt to answer the questions asked, but did try to use the sources provided.	Students made no attempt to use the sources available, whether they answered the questions asked or not.
Collaboration	Students worked together to find the answers, with each student bearing an equal burden of the assignment.	The student participated, but did not contribute as much as other students in the group.	The student participated for a fraction of the assignment, but allowed group-mates to do the majority of the work.	The student did not participate in his/her group's work.

Rubric Made in RubiStar

Lesson Title: A Multitude of Sources

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week One, Thursday

1. Objectives: (specific, measurable, taxonomic)
 - Students will be able to describe differences between liberal and conservative views.
 - Students will be able to label a particular statement as liberal, conservative, or neutral, and also to explain their reasoning.
 - Students will be able to take a statement and “spin” it to match a particular stance.

Objectives for ESOL students if different (including consideration for all four levels)

- Level 1: Student will be able to answer “yes” and “no” questions about liberal/conservative opinions.
- Level 2: Student will be able to match statements to the correct category of liberal/conservative/neutral.
- Levels 3-4: See above objectives.

2. Sunshine State Standards:
 - LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
 - LA.910.2.2.4 – The student will identify and analyze the characteristics of a variety of types of texts (e.g., references, reports, technical manuals, articles, editorials, primary source historical documents, periodicals, job-related materials, practical/functional text).
 - LA.910.4.2.2 – The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.
 - LA.910.4.3.2 – The student will include persuasive techniques.
3. Materials:
 - *Writing and Reading Across the Curriculum* by Laurence Behrens & Leonard J. Rosen
 - Media Articles
 - *Spinning a Story* Hand-out

Additional Materials for ESOL students if necessary

4. Lesson Sequence (and approximate times for each segment):
 - Lead-in (tap prior knowledge) and Focus → 5 minutes

- We will begin the class by doing a quick-write on what we know about liberals/conservatives.
- We will discuss what we know/think we know and then build a working definition together.
- Teacher explicit instruction:
 - *Strategy/Concept* → We will “spin” our own statements to build awareness of how easily one can twist the truth to match one’s own opinions and beliefs.
 - *Why* → We watch, hear, and read the news every day. Even if only hearing it from a friend, we are bound to get the news. Too often, people take what they hear, read, or see at face value, never questioning what they’re told. We hope to build a critically-thinking, inquisitive classroom community.
 - *How (Modeling)* → 5-10 minutes
 - After building our working definition, we will discuss quotes taken from various television news networks.
 - We will dissect each quote, finding the factual basis; we will go over and use the persuasive techniques listed in *Writing Across the Curriculum* to do this.
 - We will discuss how authors can use emotionally-loaded language and broad assumptions in order to spin a truth.
 - Even if the meaning is not completely lost, often it is skewed a bit, and we will attempt to find opinion in each statement.
 - We will label the opinion as liberal or conservative in nature.
 - *Guided Practice (Group Collaboration)* → 5-10 minutes
 - We will take a neutral statement and then work together to turn it into a conservative, then a liberal statement.
 - Feedback
 - Students may ask questions; I will comment on the statements, stressing what separates the two.
 - *Independent Practice* → 25-30 minutes
 - Students will be divided into pairs.
 - Each pair will be given a broad topic (i.e. teen drinking, marriage, etc.)
 - Students will work together to create a neutral, conservative, and liberal statement regarding their topic.
 - We will share our statements; we will discuss those shared to define why they fall under the respective category.
 - Feedback/Wrap-up → ~5 minutes
 - We will summarize our purpose for the lesson.
 - Students will be told to find an article on terrorism and to bring it in for tomorrow’s class.

*Adaptations for different levels of ESOL students if necessary

- I will ask ESOL students “yes” and “no” questions as I walk around the room during the group work time.

- ESOL students can be paired with more proficient students.

5. Assessment and Assessment Criteria:

- Students will form statements that meet our working definitions for conservative, liberal, and neutral stances.
- Students will share responses with the class and be able to explain what makes each statement conservative, etc.
- Students will receive participation grades based on their ability to work together and create thoughtful statements in their groups.

Adaptations for different levels of students if necessary:

- ESOL level 1 and 2 students will be graded on their effort toward the activity and their ability to meet objectives.

Names: _____

In the media, certain channels often promote more “liberal” and others, more “conservative” views. For example, FOX is usually considered conservative, while MSNBC would be considered more liberal. In the middle of these two views lies the neutral point-of-view.

Directions: Consider our working definitions of “liberal” and “conservative.” Using these definitions, create one liberal statement, one neutral statement, and one conservative statement. (Use your *Persuasive Strategies* hand-out to help you.)

Example: **Topic**→ Curfews on College Campuses

Conservative→ Curfews in college dorms are imperative in order to control
immoral behaviors and temptations among college students.

Neutral→ Curfews in college dorms set limits viewed differently by
advocates for and opponents of the restrictions.

Liberal→ Curfews in college dorms stifle the rights and freedoms of *adult*
college students.

Topic→ _____

Conservative→ _____

Neutral→

Liberal→

alert to this appeal to your emotions and then judge if the appeal is fair and convincing. Above all, you should not let an emotional appeal blind you to shortcomings of logic, ambiguously defined terms, or a misuse of facts.

Ad Hominem Argument. In an *ad hominem* argument, the writer rejects opposing views by attacking the person who holds them. By calling opponents names, an author avoids the issue. Consider this excerpt from a political speech:

I could more easily accept my opponent's plan to increase revenues by collecting on delinquent tax bills if he had paid more than a hundred dollars in state taxes in each of the past three years. But the fact is, he's a millionaire with a millionaire's tax shelters. This man hasn't paid a wooden nickel for the state services he and his family depend on. So I ask you: Is he the one to be talking about taxes to us?

It could well be that the opponent has paid virtually no state taxes for three years; but this fact has nothing to do with, and is a ploy to divert attention from, the merits of a specific proposal for increasing revenues. The proposal is lost in the attack against the man himself; an attack that violates the principles of logic. Writers (and speakers) must make their points by citing evidence in support of their views and by challenging contrary evidence.

Does Ryan attack Fredrika Keefer's mother in this essay? You be the judge. Here are lines referring directly or indirectly to Krissy Keefer. Is Ryan attacking the mother, directly or indirectly? Point to specific words and phrases to support your conclusion:

Fredrika and her mother filed suit because, as her mother puts it, she "did not have the right body type to be accepted" by the San Francisco Ballet School. "My daughter is very sophisticated, so she understands why we're doing this," Krissy Keefer said. "And the other kids think she's a celebrity."

There is no question Keefer raises a powerful point in her complaint.

Keefer said she would drop her lawsuit if the school accepted her daughter. The San Francisco Ballet School offers the best training in the Bay Area, she said. Fredrika, however, has said she is quite happy dancing where she is. Still, the mother gets to decide what's best for her daughter's dancing career. The child is clearly too young to make such a decision. Yet, in the skewed logic of elite athletics and dancing, she is not too young to pay the price for it.

Faulty Cause and Effect. The fact that one event precedes another in time does not mean that the first event has caused the second. An example: Fish begin dying by the thousands in a lake near your hometown. An environmental group immediately eltes chemical dumping by several manufacturing plants in the area. The obvious cause seems reasonable. A disease might have affected the

TONE

Tone refers to the overall emotional effect produced by the writer's choice of language. Writers might use especially emphatic words to create a tone: A film reviewer might refer to a "magnificent performance" or a columnist might criticize "sleazeball politics."

These are extreme examples of tone; but tone can be more subtle, particularly if the writer makes a special effort *not* to inject emotion into the writing. As we've indicated above in the section on emotionally loaded terms, the fact that a writer's tone is highly emotional does not necessarily mean that the writer's argument is invalid. Conversely, a neutral tone does not ensure an argument's validity.

Note that many instructors discourage student writing that projects a highly emotional tone, considering it inappropriate for academic or professional work. (One sure sign of emotion: the exclamation mark, which should be used sparingly.)

ably, the growth of algae might have contributed to the deaths; or acid rain might be a factor. The origins of an event are usually complex and are not always traceable to a single cause. So you must carefully examine cause-and-effect reasoning when you find a writer using it. In Latin, this fallacy is known as *post hoc, ergo propter hoc* ("after this, therefore because of this").

The debate over the San Francisco Ballet School's refusal to admit Fredrika Keefer involves a question of cause and effect. Is Fredrika Keefer's rejection by the ballet school caused by the school's insistence that its students have an "ethereal, elongated body"? Certainly if the school changes that standard, the outcome changes: Fredrika Keefer is admitted. Or is the cause of the rejection, as the school claims, Fredrika's body type? Change her body type (in a few years she may grow), and she may be admitted. The debate is at least partially about cause and effect. The ballet school and the mother are pointing to the same effect—Fredrika's rejection—but disagree, to the point of going to court, over the cause.

Ryan uses cause-and-effect logic in the essay to suggest that Fredrika Keefer's mother, and by extension all parent managers, can cause their children harm by pushing them too hard in their training. At the end of the essay Ryan writes that Fredrika is too young "to decide what's best for her . . . dancing career" but that "she is not too young to pay the price for" the decision her mother makes to promote that career. The "price" Fredrika pays will be "caused" by her mother's (poor) decisions.

Either/Or Reasoning. Either/or reasoning also results from an unwillingness to recognize complexity. If an author analyzes a problem and offers only two courses of action, one of which he or she refuses, then we are entitled to

object that the other is not thereby true. Usually, several other options (at the very least) are possible. For whatever reason, the author has chosen to overlook them. As an example, suppose you are reading a selection on genetic engineering and the author builds an argument on the basis of the following:

Research in gene splicing is at a crossroads: Either scientists will be carefully monitored by civil authorities and their efforts limited to acceptable applications, such as disease control; or, lacking regulatory guidelines, scientists will set their own ethical standards and begin programs in embryonic manipulation that, however well intended, exceed the proper limits of human knowledge.

Certainly, other possibilities for genetic engineering exist beyond the two mentioned here. But the author limits debate by establishing an either/or choice. Such limitation is artificial and does not allow for complexity. As a critical reader, be on the alert for either/or reasoning.

Hasty Generalization. Writers are guilty of hasty generalization when they draw their conclusions from too little evidence or from unrepresentative evidence. To argue that scientists should not proceed with the human genome project because a recent editorial urged that the project be abandoned is to make a hasty generalization. This lone editorial may be unrepresentative of the views of most individuals—both scientists and laypeople—who have studied and written about the matter. To argue that one should never obey authority because Stanley Milgram's Yale University experiments in the 1960s show the dangers of obedience is to ignore the fact that Milgram's experiments were concerned primarily with obedience to *immoral* authority. Thus, the experimental situation was unrepresentative of most routine demands for obedience—for example, to obey a parental rule or to comply with a summons for jury duty—and a conclusion about the malevolence of all authority would be a hasty generalization.

False Analogy. Comparing one person, event, or issue to another may be illuminating, but it may also be confusing or misleading. Differences between the two may be more significant than the similarities, and conclusions drawn from one may not necessarily apply to the other. A writer who argues that it is reasonable to quarantine people with AIDS because quarantine has been effective in preventing the spread of smallpox is assuming an analogy between AIDS and smallpox that is not valid (because of the difference between the two diseases).

Ryan compares the San Francisco Ballet School's setting an admissions standard to both a university's and a modeling school's setting standards. Are the analogies apt? Certainly one can draw a parallel between the standards used by the ballet school and a modeling school: Both emphasize a candidate's appearance, among other qualities. Are the admissions standards to a university based on appearance? In principle, no. At least that's not a cri-

terion any college admissions office would post on its Web site. A critical reader might therefore want to object that one of Ryan's analogies is faulty.

Ryan attempts to advance her argument by making another comparison:

[The rejection of a candidate because she does not have a body suited to classical ballet] doesn't mean that women with different body types cannot become professional dancers. They just have to find a different type of dance—jazz, tap, modern—just as athletes have to find sports that fit certain body types. A tall, blocky man, for example, could not be a jockey but he could play baseball.

The words "just as" signal an attempt to advance the argument by making an analogy. What do you think? Is the analogy sufficiently similar to Fredrika Keefer's situation to persuade you?

Begging the Question. To beg the question is to assume as a proven fact the very thesis being argued. To assert, for example, that America is not in decline because it is as strong and prosperous as ever is not to prove anything; it is merely to repeat the claim in different words. This fallacy is also known as *circular reasoning*.

When Ryan writes that "There is no safety net for [children placed into elite training programs], no arm of government that makes sure that the adults in their lives watch out for their best interests," she assumes that there should be such a safety net. But, as you will read in the sample critique, this is a point that must be argued, not assumed. Is such intervention *just*? Under what circumstances, for instance, would authorities intervene in a family? Would authorities have the legal standing to get involved if there were no clear evidence of physical abuse? Ryan is not necessarily wrong in desiring "safety nets" for young, elite athletes and dancers; but she assumes a point that she should be arguing.

Non Sequitur. *Non sequitur* is Latin for "it does not follow"; the term is used to describe a conclusion that does not logically follow from a premise. "Since minorities have made such great strides in the past few decades," a writer may argue, "we no longer need affirmative action programs." Aside from the fact that the premise itself is arguable (*have* minorities made such great strides?), it does not follow that because minorities *may* have made great strides, there is no further need for affirmative action programs.

Oversimplification. Be alert for writers who offer easy solutions to complicated problems. "America's economy will be strong again if we all 'buy American,'" a politician may argue. But the problems of America's economy are complex and cannot be solved by a slogan or a simple change in buying habits. Likewise, a writer who argues that we should ban genetic engineering assumes that simple solutions ("just say 'no'") will be sufficient to deal with the complex moral dilemmas raised by this new technology.

Lesson Title: Conflicting Accounts: Comparing & Contrasting Articles

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week One, Friday

1. Objectives: (specific, measurable, taxonomic)
 - Students will be able to describe differences and similarities among articles we read.
 - Students will be able to locate articles on the topic of terrorism.
 - Students will be able to read these articles and to describe the author's overarching theme.
 - Students will be able to locate and label persuasive techniques used in the articles.

Objectives for ESOL students if different (including consideration for all four levels)

- Level 1: Students will be able to answer "yes" and "no" questions about articles read in class.
- Level 2: Students will be able to briefly describe the main topic of the articles read in class.
- Levels 3-4: See above objectives.

2. Sunshine State Standards:
 - LA.910.1.6.1 -- The student will use new vocabulary that is introduced and taught directly.
 - LA.910.1.7.2 – The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning.
 - LA.910.1.7.7 – The student will compare and contrast elements in multiple texts.
 - LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
 - LA.910.4.2.2 – The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.

3. Materials:
 - Internet, newspaper, magazine, or other media reports/articles about terrorism.
 - Highlighters/Pens
 - ELMO
 - *Writing Across the Curriculum* by Laurence Behrens & Leonard J. Rosen

Additional Materials for ESOL students if necessary

4. Lesson Sequence (and approximate times for each segment):
 - Lead-in (tap prior knowledge) and Focus → 5 minutes

- I will remind students of the previous day's activities by reviewing the persuasive techniques we used in our own writing.
- I will introduce the day's activity: We will be reading the articles that students found the night before. In groups of 2-3, the students will analyze these articles, first finding the main idea and then finding the persuasive techniques used in the group's favorite of the articles. Students will need their articles, a highlighter or pen; the persuasive techniques listed in the *Writing Across the Curriculum* text will be shown on the screen.
- Teacher explicit instruction:
 - *Strategy/Concept* → We will be reading a variety of different articles on the issue of terrorism. Inevitably, the media coverage will all be different. Some may even be in support of terrorist actions. Students will be able to read from a variety of sources and then compare and contrast what they have read. We will also look for any persuasive techniques used in order to better support the authors' views in the articles.
 - *Why* → This whole unit is focused on using perspective practically. Every day, our students will have to face some kind of media report, and we want them to do so critically, being able to analyze what they see and hear. We also want them to recognize the importance of looking to multiple sources, taking every report with a grain of salt.
 - *How (Modeling)/Guided Practice (Group Collaboration)* → 10-15 minutes
 - I will put my own article up on the ELMO.
 - We will read the article together and then decide what the author's main purpose was: Was it just to inform or also to persuade?
 - We will look at how the author made his/her point: Did he/she use any of the persuasive techniques we used yesterday?
 - We will find and highlight any of the techniques used.
 - Feedback
 - Students may ask questions; I will comment on the article we read.
 - *Independent Practice* → 25-30 minutes
 - Students will be divided into groups of 2-3.
 - Each group will be read their articles aloud. If the article is too lengthy (more than 1-2 pages, students can read the first page and then summarize).
 - Students will briefly discuss each article and its topic.
 - Each group will choose the article it feels is the most persuasive.
 - They will work together to find the persuasive techniques used.
 - After about twenty minutes, we will come back together as a class. Each group will share the topic of its favorite article.
 - I will note the topics on the board.
 - Group members will share any of the persuasive techniques used and give their opinion of whether they were used effectively.

- Feedback/Wrap-up→~5 minutes
 - We will look back at all the different persuasive techniques; no article is completely unbiased.
 - I will answer any questions on the persuasive techniques, and we will look one more time at the different topics of the articles; one broad topic can lead to a lot of different opinions.
 - I will collect the articles from students and dismiss.

*Adaptations for different levels of ESOL students if necessary

- I will ask ESOL students “yes” and “no” questions as I walk around the room during the group work time.
- ESOL students can be paired with more proficient students.

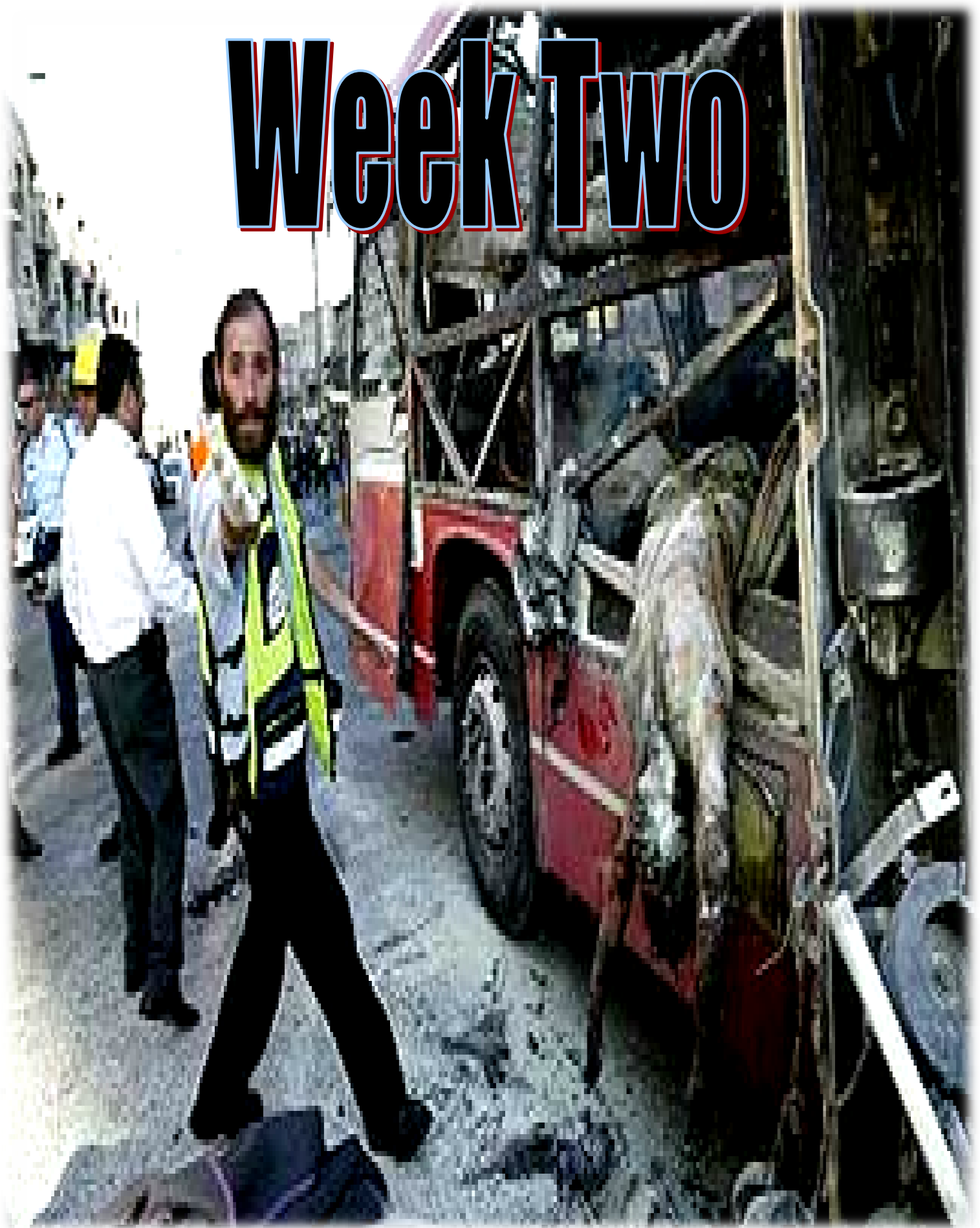
5. Assessment and Assessment Criteria:

- Students will find and pick out the literary techniques used in the articles read.
- Students will discuss differences among the articles read among their own groups, and again with the whole class as we look at the different topics and techniques used.
- Students will receive homework credit for bringing in the article they were assigned to find the night before; I will collect them at the end of class.
- Students will highlight persuasive techniques found in their articles and then describe them to the class.

Adaptations for different levels of students if necessary:

- ESOL level 1 and 2 students will be graded on their effort toward the activity and their ability to meet their objectives.

Week Two



Name: Kailyn Mormon and Katherine Rodriguez
Lesson Title: Defining Terrorism
Unit: Terrorist or Freedom Fight: Understanding Differing Perspectives
Class: 10th grade Language Arts
Date: Week 2, Day 1

1. Objectives:

Students will be able to:

- Work cooperatively in small groups to:
 - Select best definition of terrorism from a provided list.
 - Define terrorism (terrorist)
 - Create group and class definitions of terrorist
 - Discuss any differences in provided definitions

2. Sunshine State Standards:

LA.910.2.2.1: The student will analyze and evaluate information from text features (e.g., transitional devices, table of contents, glossary, index, bold or italicized text, headings, charts and graphs, illustrations, subheadings)

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation)

LA.910.5.2.2: The student will research and organize information for oral communication appropriate for the occasion, audience, and purpose (e.g., class discussions, entertaining, informative, persuasive, or technical presentations)

3. Materials:

Copy of Definitions of Terrorist Handout
Poster Board
Markers

4. Lesson Sequence (and approximate times for each segment):

Lead-in and Focus:

Bell Work: Write the following on the board:

"One person's terrorist is another person's freedom fighter." What does this quote mean to you? If you were to give a tentative definition of both a freedom fighter and terrorist, what would be the difference between the two? How would your definition change if you were a victim of a terrorist attack, or if you were misinterpreted as a terrorist for standing for what you believe in?

- 1- Have students work on bell work question before the bell; give students approximately 3 minutes after the bell to finish answering the question. (3 minutes depending on student work)
- 2- Ask students to share their answers in small groups, encourage students to provide support for their answers, reminding them that there is no wrong answer. Have each small group come up with a revised definition of both terrorist and freedom fighter. (15 minutes)
- 3- Once groups have come up a definition have each group share their definition with the class. Write down a tentative class definition based on groups' responses to bell work, jot responses on the board as students give them. Ask students how a differing perspective could change their opinion of their tentative definitions. Would being the victim of a terrorist act make you think differently, then if you were actually the terrorist?
- 4- After tentative definition is on the board. Give each group (using same groups as before) a copy of the Defining Terrorism hand out.
- 5- In their groups students are to either select the best definition from those provided, or combine the provided definitions so that everyone in the group agrees with one set definition of terrorism. Note: Groups may also choose to write their own definition, but they must provide support for any definition given. Ask students to keep perspective in mind when creating their definition.
- 6- Each group will be given a poster board and markers to write out their definition for the whole class to read.
- 7- Each group will be given a chance to share their definition with the class. Once all definitions have been shared the class will discuss differences between all the student generated definitions and possible explanations for these differences.
- 8- The class will discuss how one word can mean something different for everyone, as well as what could cause these differences in opinion.
- 9- Wrap-up: Explain that there is no true definition of a terrorist. Remind students that a terrorist for someone can be a freedom fighter for someone else. Explain to students that they should keep these differing definitions in mind throughout the unit. Keep poster definitions up throughout the unit to remind students of the differing perspectives within the classroom environment.

5. Assessment and Assessment Criteria:

Students will be assessed on the production of their final definition, as well as group collaboration. The idea of this lesson is not to assess the final product, but rather to assess the student's ability to work cooperatively as a group to come to a general consensus. At the end of the Unit students will again be asked to provide the definitions. The difference between the two definitions will be posted in the class so that students can see how perspective, and knowledge, can change a person's opinions.

Student Handout II

Since the terrible events of September 11, 2001, with the attacks on the World Trade Center and the Pentagon, the subject of terrorism has exploded on the world stage. President George W. Bush has declared a war against terrorism. The vast resources of the United States and other countries have been directed toward ending terrorism in America and around the world. Yet, in spite of these developments, it is clear that countries are not only divided about what to do about terrorism, but even about how to define it.

By its nature, the term "terrorism" is bound up in political controversy. It is a concept with a very negative connotation. Because terrorism implies the killing and maiming of innocent people, no country wants to be accused of supporting terrorism or harboring terrorist groups. At the same time, no country wants what it considers to be a legitimate use of force to be considered terrorism. An old saying goes, "One person's terrorist is another person's freedom fighter."

Today, there is no universally accepted definition of terrorism. Countries define the term according to their own beliefs and to support their own national interests. International bodies, when they craft a definition, do so in the interests of their member states. Academics striving to define terrorism are also subject to their own political points of view.

European countries and the United States tend to define terrorism narrowly, making sure that it only applies to acts of non-governmental organizations. For example, Title 22 of the U.S. Code defines terrorism as "premeditated, politically motivated violence" against "noncombatant targets by subnational groups" usually with the goal to influence an audience.

The U.S. Department of Defense uses a definition that highlights another element of the Western concept of terrorism. Terrorism is "the calculated use of violence or the threat of violence to inculcate fear; intended to coerce or to intimidate governments or societies in the pursuit of goals that are generally political, religious or ideological." In other words, terrorism is violence designed to advance some cause by getting a government to change its policies or political behavior.

Contrast these definitions with one produced by Iranian religious scholar, Ayatulla Taskhiri in a paper delivered at a 1987 international terrorism conference called by the Organization of the Islamic Conference. After a review of Islamic sources concerning terrorism, Taskhiri defined it as follows: "Terrorism is an act carried out to achieve an inhuman and corrupt objective and involving threat to security of any kind, and in violation of the rights acknowledged by religion and mankind."

This is a much broader definition of terrorism. Under this definition, nation states themselves could be guilty of terrorism. Any inhuman or corrupt objective coupled with an act that threatens security and rights regardless of the motivation could be considered terrorism. Later in his paper, Taskhiri accuses the United States of being the "mother of international terrorism" by oppressing people, strengthening dictatorships and supporting the occupation of territories and savage attacks on civilian areas.

The United States would likely reject this definition and Taskhiri's charges and could

point out that many states under this definition would also be chargeable with terrorism. Nevertheless, the definition points out the wide gulf in perceptions about what is terrorism and who is guilty of it.

Consider some additional definitions of terrorism.

- “All criminal acts directed against a state intended or calculated to create a state of terror in the minds of particular persons or persons in the general public.” (League of Nations, 1937)
- “Act of terrorism = Peacetime Equivalent of War Crime.” (Alex P. Schmid of United Nations Office for the Prevention of International Terrorism. He is the author of many books on terrorism, including *Terrorism and the Media*, 1992.)
- “Terrorism is the premeditated, deliberate, systematic murder, mayhem, and threatening of the innocent to create fear and intimidation in order to gain a political or tactical advantage, usually to influence an audience.” (James M. Poland, professor of criminal justice at California State University, Sacramento. He has written extensively on terrorism and hostage crisis intervention.)

While there is no universal definition of terrorism, various experts point out that there are common elements to most terrorist acts.

Acts of terrorism usually are committed by groups who do not possess the political power to change policies they view as intolerable. Middle Eastern terrorism intensified in the 1970s in response to defeats of Arab nations in wars with Israel over the Palestine issue. Convinced that further wars were futile, a number of countries, including Egypt, sought peace with Israel. This enraged groups within those countries dedicated to the defeat of Israel, who then turned to terrorism. Terrorists choose targets and actions to maximize the psychological effect on a society or government. Their goal is to create a situation in which a government will change its policies to avoid further bloodshed or disruption. For these reasons, terrorists often choose methods of mass destruction, such as bombings, and target transportation or crowded places to increase anxiety and fear.

Terrorists plan their acts to get as much media exposure as possible. Media coverage magnifies the terrorist act by spreading fear among a mass audience and giving attention to the terrorist cause. The attacks on Israeli athletes at the 1972 Olympics assured a worldwide television audience, as did crashing planes into the World Trade Center.

Terrorists often justify their acts on ideological or religious grounds arguing that they are responding to a greater wrong or are promoting a greater good. For example, Leon Trotsky, a communist leader during the Russian Revolution, justified the use of terror by the Red Army as a necessary evil to promote the worldwide cause of workers and as a response to the military actions of counterrevolutionaries and Western powers.

For Discussion:

1. Why is it difficult to agree upon a universally accepted definition of terrorism?
2. What are the different definitions of terrorism contained in the article? Which definition do you favor? Why?
3. Why does Alex Schmid call a terrorist act the equivalent of a peacetime war crime? Do you agree? Why or why not?
4. Is it important to arrive at a universal definition of terrorism? Why or why not?

For Further Reading:

Definitions of Terrorism from the Jewish Virtual Library:
www.jewishvirtuallibrary.org/jsource/Terrorism/terrordef.html;

Terrorism: An Introduction from the Council on Foreign Relations: www.cfr.org/issue/135/;

Terrorism: No Prohibition Without Definition, article by Boaz Ganor, executive director of the Interdisciplinary Center in Israel: www.ict.org.il/articles/articledet.cfm?articleid=393;

Definitions of Terrorism Often Vary, from the CQ Press: www.cqpress.com/context/articles/cqr_terror_def.html;
<http://jurist.law.pitt.edu/terrorism/terrorism1a.htm>;

"Terrorism" Definitions from the Center for Arms Control and Non-Proliferation:
www.armscontrolcenter.org/terrorism/101/definitions.html;

Ayatulla Shaykh Muhammad 'Ali Taskhiri, **Towards a Definition of Terrorism**: <http://al-islam.org/al-tawhid/definition-terrorism.htm>;

United Nations Office for Drug Control and Crime Prevention, **Definitions of Terrorism**:
www.unodc.org/unodc/terrorism_definitions.html.

Name: Kailyn Morman and Katherine Rodriguez
Lesson Title: Using Graphic Novels and Comic Books to View Perspective
Unit: Terrorist or Freedom Fight: Understanding Differing Perspectives
Class: 10th grade Language Arts
Date: Week Two, Day Two

1. Objectives:

Student will be able to:

- 1-Define what a comic book is
- 2-Read comics critically; focusing on how visual images help relay perspective
- 3-Make connections between images and words in comics
- 4-Create examples of how words can change the meaning of an image

Objectives for ESOL students if different:

- Lvl 1- SWBAT match expressions used in comics to basic terms on provided worksheet
- Lvl 2- SWBAT match expressions and actions in comics to those on provided worksheet
- Lvl 3- Instead of objective 4 SWBAT to expression and action words to tell the story in given comic panels.
- Lvl 4- SWBAT fill out given comic panel, using both expression and action words, as well as information from *image and text handout*.

2. Sunshine State Standards:

LA.910.2.1.1: The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description

LA.910.4.1.2: The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.

3. Materials:

- ☺ -Definitions of comic books according to Steven McCloud and R.C. Harvey:
 - “Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.” - McCloud
 - * “...One litmus test of good comics art is to ascertain to what extent the sense of the words depends the pictures and vice versa.” –Harvey
- ☺ Example and Non-example of a comic (attached).
- ☺ Practicing Text and Image relationship handout (attached).

- ⌘ Writing Utensils
- ⌘ ELMO projector or copies of comics for each student

Additional Materials for ESOL students if necessary

- ⌘ Expression Word Handout (attached)
- ⌘ Action Word Handout (attached)

4. Lesson Sequence (lesson will take up one 60 minute class period and 15 minutes of second class period):

- 1) Bell work (students know to begin Bell work as soon as they enter the classroom):
What is a comic book or graphic novel? Give examples of comic books, comic book characters, or any additional information you may have about comic books. (2 minutes after the bell rings).
ESOL: Ask ESOL students same questions, providing visuals and examples for level 1 and 2 students to aid in clarification.
- 2) Ask students to share their Bell work answers with the class. Write student answers on the board as a springboard into creating a class definition of comic books or graphic novels. (7-10 minutes)
ESOL: Provide visual examples when defining, asks students to list comics and comic book characters that are popular
- 3) Once the class has established a definition, provide students with both McCloud's and Harvey's definitions. Discuss provided definitions. Focusing on questions such as what the definitions mean, and what students agree or disagree with in the provided definitions. (10-12 minutes).
ESOL: Read definitions aloud, and provide copies to all students or project definitions on overhead.
- 4) Break students up into small groups (3 or 4). Give each group a copy of the non-example of a comic (attached). Ask each group whether the given image depicts a comic or not. If the group answers yes: students should explain how it is a comic (1 to 3 examples). If the group answers no: students should provide 1 to 3 reasons how to make the given image into a comic. (15 minutes)
ESOL: Pair ESOL students with mainstream students so that they can help one another. Remind ESOL students to refer back to Expressions and Actions handouts to help with reasoning. Ensure that groups are pointing out clear examples within the images.
- 5) Once students have completed activity for non-example of comic, give each group a copy of the example. Ask students the same questions as before, as well as some basic comparison questions: Compared the first image, which is more like a comic? How (give 2 to 3 examples). Which of the two images is more interesting? More informative? How/Why? (15 minutes)
ESOL: Pair ESOL students with mainstream students so that they can help one another. Remind ESOL students to refer back to Expressions and Actions handouts to

help with reasoning. Ensure that groups are pointing out clear examples within the images.

- 6) Explain to students how text can change the reader's perspective of an image. Show students attached examples (comic panels). Ask students how the characters' expressions help convey the meaning of what they are saying. Would the meaning of the words be different if the characters expressions were different? (5 minutes).
ESOL: Provide students with individual copies of panels. Ask students to write what expressions the characters are conveying based on words from the expression sheet.
- 7) Handout Graphic Novel Activity. Briefly go over instructions, reminding students how the characters' expressions in the examples helped convey meaning to the characters' words. (5 minutes) Students should complete the worksheet for homework, and be prepared to present their panels in small groups the following class period.
ESOL: Level 1 and 2, should focus on describing expressions and actions of character's in given panels.
- 8) (Next class) Break class in small groups, have everyone present their comic panels to their group, each group should pick one example to share with the class. (15 minutes: 10 for groups, 5 for presentations).
ESOL: Pair ESOL students with mainstream students so that they can help one another. Remind ESOL students to refer back to Expressions and Actions handouts to help with reasoning. Ensure that groups are pointing out clear examples within the images.

5. Assessment and Assessment Criteria:

Students will be assessed based on completion of both the homework assignment and the in class group work. With homework assignment teacher should walk around class while students are in groups and make note of who has completed the assignment.

6. Lesson Plan Extensions and Modification Ideas (i.e., How would you truncate or elaborate on the lesson to adjust for student needs, time constraints, etc.)

Truncate: Students would not create their own examples, but more examples would be provided by the teacher, and small group discussion based on those examples instead of class discussion

Elaborate: Have students create their own comics in class in groups, so that they can brainstorm ideas with one another.

Expression Vocabulary

Note: ESOL students would be given this list of words early in the semester (or Unit) and asked (or provided depending on level) to create images that correlate to each term.

[Acceptance](#)

[Affection](#)

[Anger](#)

[Annoyance](#)

[Apathy](#)

[Anxiety](#)

[Awe](#)

[Boredom](#)

[Compassion](#)

[Contempt](#)

[Curiosity](#)

[Depression](#)

[Desire](#)

[Despair](#)

[Disappointment](#)

[Disgust](#)

[Ecstasy](#)

[Empathy](#)

[Envy](#)

[Embarrassment](#)

[Euphoria](#)

[Fear](#)

[Frustration](#)

[Gratitude](#)

[Grief](#)

[Guilt](#)

[Happiness](#)

[Hatred](#)

[Hope](#)

[Horror](#)

[Hostility](#)

[Hysteria](#)

[Joy](#)

[Jealousy](#)

[Loathing](#)

[Love](#)

[Pity](#)

[Pride](#)

[Rage](#)

[Regret](#)

[Remorse](#)

[Sadness](#)

[Shame](#)

[Suffering](#)

[Surprise](#)

[Wonder](#)

[Worry](#)

Action Words

Note: ESOL students would be given this list of words early in the semester (or Unit) and asked (or provided depending on level) to create images that correlate to each term.

Walk walks walked walked walking

Try tries tried tried trying

Open opens opened opened opening

Eat eats ate eaten eating

Close closes closed closed closing

See sees saw seen seeing

Talk talks talked talked talking

Speak speaks spoke spoken speaking

Look looks looked looked looking

Take takes took taken taking

Listen listens listened listened listening

Make makes made made making

Wash washes washed washed washing

Give gives gave given giving

Watch watches watched watched watching

Write writes wrote written writing

Clean cleans cleaned cleaned cleaning

Do does did done doing

Smell smells smelled smelled smelling

Go goes went gone going

Smile smiles smiled smiled smiling

Sing sings sang sung singing

Laugh laughs laughed laughed laughing

Drink drinks drank drunk drinking

Taste tastes tasted tasted tasting

Sit sits sat sat sitting

Stop stops stopped stopped stopping

Stand stands stood stood standing

Cry cries cried cried crying

Say says said said saying

Sleep sleeps slept slept sleeping

Keep keeps kept kept keeping

Feel feels felt felt feeling

Hear hears heard heard hearing

Cut cuts cut cut cutting

Hit hits hit hit hitting

Set sets set set setting

Put puts put put putting

Come comes came come coming

Run runs ran run running

Read reads read read reading

Think thinks thought thought thinking

Bring brings brought brought bringing

Buy buys bought bought buying

Airline Safety Card

(Non-Example)





Our inflatable slides are the perfect ingredient for parties.

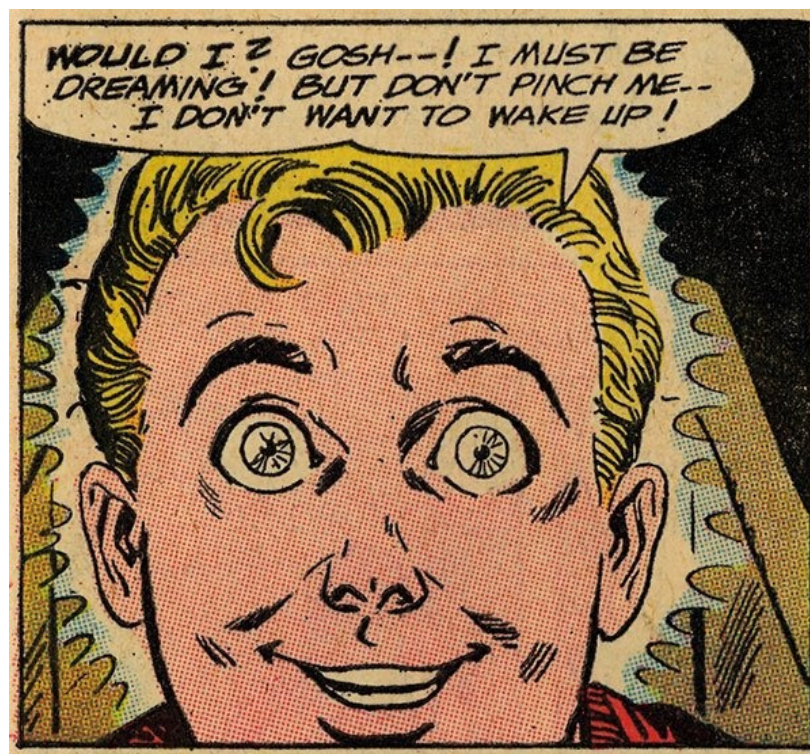


Maintain alertness with your Kung-Fu position while exiting the aircraft.



Licorice is stored conveniently inside floatation device for snacking.

Text Image Relationship Example Handout



Name: Kailyn Morman and Katherine Rodriguez
Lesson Title: *V for Vendetta* to Understand Skewing Perspective
Unit: Terrorist or Freedom Fight: Understanding Differing Perspectives
Class: 10th grade Language Arts
Date: Week 2, Day 3 and 4

Objectives:

Students will be able to:

- 1- Classify characters from graphic novel *V for Vendetta* as terrorists or freedom fighters based on the class established definitions.
- 2- Create a logical, well supported, argument which supports their findings
- 3- Analyze Graphic Novels using both text and images as references.
- 4- Discuss how perspective can skew a story.

Objectives for ESOL:

Student will be able to:

- 1- Match visuals from novel to images on emotions and actions worksheet, to help with classification (levels 1 and 2)
- 2- Match facial features to character classifications. (student will be able to identify character as good or bad—terrorist or freedom fighter—based on facial features and simple actions. (Levels 1, 2, and 3).

Sunshine State Standards:

LA.910.2.1.5: The student will analyze and develop an interpretation of a literary work by describing an author's use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery)

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining)

Materials:

-Copies of selected passages from *V for Vendetta* by Alan Moore and David Lloyd (excerpts attached)

Pages: 10-11, 14, 40-41, 83, 186-187

Additional Materials for ESOL students:

-Emotions and Actions worksheet (see Week 2 Day 2 for attachment)

Lesson Sequence (Lesson will take remaining 45 minutes of class period after 15 minutes of Comic Perspective Presentations, as well as 30 minutes of the following class period):

- 1) Introduction to Guy Fawkes, background to *V for Vendetta* novel. Present background information about novel to students, so that they can understand the novel without having to read it all. Remember not to give too much information about V's characters; students are to make their own decisions about the novel. (10 minutes)

ESOL: Provide visuals so students know what Guy looks like, and how V looks like in the novel. Also write key dates on the board, or provide students with handouts.

- 2) Split class into 5 groups. Each group will be assigned one section (about 2 pages) from the novel. (2 minutes)

ESOL: Ensure that ESOL students are mixed with mainstream students who will be willing to help them with the readings.

- 3) Handout a copy of the selected passage to each group, no two groups should have the same passage, and a copy of the student directions to each student.

Read the directions aloud for the entire class, emphasizing what support is needed to gain full credit on the final presentation. (1 minute)

ESOL: Ensure that ESOL students have a copy of each handout, provide images of V to go with questions so students know which character to focus on.

- 4) Each group should appoint a leader, a scribe, a time manager and a speaker: the leader should keep the group on task, the scribe should keep notes for the presentation but does not need to write any formal piece, the time manager ensures the group moves through the questions and passage in a timely manner, and the speaker will present the groups case. (2 minutes)

In their groups students should read the passage and answer the focus questions in order to develop a sound argument for V based on their passage. (20-30 minutes, depending on class).

ESOL: Have students focus on visual parts of novel. What expressions do the characters exhibit throughout the passage, what do these expressions mean?

- 5) (Next class?) Students will present their findings to the entire class. (15-20 minutes)
- 6) In a Socratic Method discussion students will discuss two questions (20 minutes):
- Each group was given a different scenario involving the same character. In each scenario key background information was withheld, such as V helping people or V killing more people. How do you think this key background information would change your opinion of V?
 - Character perspective and point of view can be used to change a reader's opinion of a story. How does knowing background information on Guy Fawkes, and his intentions, skew your opinions of V, who has modeled himself after Guy Fawkes? Does knowing Guy Fawkes' intentions, makes V's intentions better or worse? Why?
- ESOL: Have mainstream students use hand gestures and visuals from the novel to help emphasize their answers. Provide ESOL students with a set of typed notes from the discussion (teacher can keep notes during the discussion).

Assessment:

Students will be assessed based on their final arguments. To earn full credit for their argument student must present support from both the dialogue and the visuals from the novel. Points will be deducted for presentations that only contain textual, or only contain visual support.

Each group must state whether the character is a terrorist or freedom fighter, then provide the found examples from the text that support their answer.

Lesson Plan Extension and Modification Ideas:

Elongate: Allow each group to read a passage where V is helping someone and one where he is harming someone so that the information they are given isn't so skewed.

Truncate: Have student answer Socratic questions in groups as part of their presentation. Limit time that groups have to work on their passage, may have to minimize focus on visual because of time constraints.

Guy Fawkes Facts

THE GUNPOWDER PLOT

On 5th November 1605, two years after the death of Queen Elizabeth I, soldiers discovered a man called Guy Fawkes in a cellar under the Houses of Parliament. With him were at least twenty barrels of gunpowder. Guy Fawkes was arrested and tortured. At last he gave way and told his torturers about a plot to blow up Parliament together with the king, James I, his ministers and Members of Parliament.

Guy Fawkes was a Roman Catholic who had been angered by the failure of King James, who was after all the son of the Catholic Mary Queen of Scots, to grant more religious toleration to Catholics. He had joined with a group of four other Catholics led by Robert Catesby in the plot to kill the king. Catesby had made the mistake of inviting other Catholics to join the plot. One of these was called Francis Tresham. Tresham wrote a letter to his brother-in-law Lord Monteagle warning him not to go to Parliament and Monteagle told the government. The plot was foiled at the eleventh hour; some of the plotters escaped, some turned King's Evidence and reported on the rest.

In 1606 Parliament agreed to make 5th November a day of public thanksgiving and ever since then it has been known as "Guy Fawkes Night", with people all over Britain letting off fireworks and lighting bonfires. To this day, one of the ceremonies that accompany the opening of a new session of parliament, is the searching of the basement. Parliament somehow made political capital out of the close call, and poor Guy Fawkes is burned in effigy every November 5th on bonfires.

V for Vendetta Synopsis

On the surface, *V for Vendetta* is a dystopian novel, a blend of *1984* and *Batman*: a fascist government, Norsefire, has taken over Britain after the fallout of a third world war and a mysterious cloaked figure, known only as V, is single handedly taking them on.

But the story is not really about V. He is such a larger than life figure, it can be argued that he is not a character at all. In truth, it is about the people whose lives V enters. It is about what happens when the ideals V represents are given a chance to grow. It is about freedom, and identity, and the responsibilities that go along with it.

Simple Background information on the novel:

The series depicts a near-future Britain after a limited nuclear war, which has left much of the world destroyed. In this future, a fascist party called Norsefire has arisen as the ruling power. "V", an anarchist revolutionary dressed in a Guy Fawkes mask, begins an elaborate, violent and theatrical campaign to bring down the government.

Directions: As a group read the given passage from *V for Vendetta*. Discuss how the main character, V, is presented in the given passage. Prepare a 5 to 7 minute presentation on whether V is acting as a terrorist or as a freedom fighter in the given passage? Remember there are no wrong answers, but any given answer must be supported with evidence from the assigned passage.

Questions to think about:

-How is V presented in this passage?

-Are there other characters present? Who?

-Are V's actions helpful or harmful? How/Why?

-Do you think V is acting as a terrorist? Why or Why not?

Remember to look at both the text and the images to answer all of these questions.

Name: Kailyn Morman and Katherine Rodriguez

Lesson Title: *Fahrenheit 451* Narrative Lesson

Unit: Terrorist or Freedom Fight: Understanding Differing Perspectives

Class: 10th grade Language Arts

Date: Week 2, Day 4 and 5

Objectives:

Students will be able to:

- 1- Define and Identify different narrative perspectives.
- 2- Identify how perspective can change/impact a passage.
- 3- Create new version of a given passage from a perspective different from that of the original passage.
- 4- Discuss how personality, experiences, perspectives, roles and ways of speaking would change based on a new character or narrative perspective.
- 5- Discuss how perspective can change the reader's (audience's) view on a piece.

ESOL Objectives:

Students will be able to:

- 1- Identify a shift in narration from information provided by group members, as well as the text itself. (Level 1 and 2)
- 2- Discuss changes in narration and how emotions and actions are effected by narrative changes (Level 2, 3 and 4)

Sunshine State Standards:

LA.910.2.1.5: The student will analyze and develop an interpretation of a literary work by describing an author's use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery)

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description; and

LA.910.3.2.3: The student will draft writing by analyzing language techniques of professional authors (e.g., figurative language, denotation, connotation) to establish a personal style, demonstrating a command of language with confidence of expression.

Materials:

-Copies of selected passages from *Fahrenheit 451* by Ray Bradbury for each group (passages based on Del Rey 1978 edition, ISBN: 0345342968).

-Introduction to novel handout (attached)

- List of possible characters from each passage
- Worksheet that explains activity and example passage

Procedures:

- 1) "Bell Work" (to be given to students after *V for Vendetta* wrap-up):

A Utopia is defined as an ideal or perfect society; an imaginary ideal

world. Following this definition what would your personal Utopia consist of? Who would live in your ideal society? What objects would there be, or would there not be in your new society? Be as specific as possible. (15 minutes)

ESOL modification: Provide students with a written definition of Utopia as well as some images or example descriptions. Level 1 and 2 ESOL students may present their answers with images, if they are unable to write.

- 2) As students are completing their definitions have them share quietly with their classmates, once everyone is finished have a few students share their Utopias with the whole class. (10 minutes)

ESOL modifications: Share examples with class, showing images. Ask mainstream students to use facial expressions and hand gestures to clarify their answers.

- 3) Present quick book talk on *Fahrenheit 451* so that students will have a better understanding of the novel, and to peak interest. Example book talk attached, but does not have to be the one presented. (5 minutes)

ESOL modifications: Give students a written copy of the Book Talk. Use hand gestures and facial expressions to better convey meaning.

- 4) Handout copies of *Fahrenheit 451* background information. Have students look over the handout as homework, so that they have some background knowledge on the novel. (3 minutes)

ESOL modifications: Introduce students to key terms before lesson. Highlight key terms in the handout, provide images with the text.

- 5) (Next class period) Ask students if they have any questions regarding the handout. Discuss key facts about the novel, such as the "No Place" and what's in a name sections on the handout. (10 minutes)

ESOL modifications: Let students know before hand which portions of the handout are going to be discussed more in class.

6) Break class into groups of 4-5 students each. Assign each group one of the selected passages from the novel. Provide each group with a copy of the written instructions, and the example passage. Go over the directions as a class, and read the example passage aloud. Ask students to identify the narrative perspective in the original passage and the narrative perspective in the revised passage. Ensure that students understand the directions before moving on to next step. (5 minutes)

ESOL Modification: Pair ESOL students with mainstream students. Ensure that students have a written copy of the passage that they can follow along with. Highlight key terms and ideas.

7) In each group students are to read over the given passage and identify the narrative perspective used. (Question 1 on the handout) (5 minutes)

ESOL modifications: Provide students with concise definitions of different narrative perspectives as well as written examples of each

8) After identifying the narrative perspective students should rewrite the given passage from a different point of view. Before actually writing the new passage students should first discuss the different ways in which various characters would experience the scene. Students should also discuss an additional character's personalities, experiences, perspectives, and roles in the novel. When writing their new passage students should keep in mind how the characters speak and interact with one another so that they can better depict how the character would react in the particular scene. (20 minutes)

ESOL modifications: Provide students with written definitions of various narrative perspectives as well as character lists and general traits that can be applied.

9) After completing the new passage students should answer the final question on the brainstorming worksheet. "How does the change in perspective change the meaning of the passage? Have you opinions of the passage or the characters changed?" If time allows questions may be discussed as a class so that all students understand the impact of differing perspectives.

Assessment:

Students will be assessed on the completion of the written project, but not as a final draft. Each passage should be written in a narrative perspective other than that of the original passage and contain the same key events that the original passage does. Students will also be assessed on the completion of the brainstorming worksheet.

Lesson Plan Extension and Modification Ideas:

Elongate: Have students share their new passages with the entire class. Have students in the audience answer how the original passage differs from the new one, and how their opinions of the situation or characters have changed.

Truncate: Minimize discussion of novel background information and Bell Work regarding the definition of Utopia.

Additional Resources for *Fahrenheit 451* Narrative Lesson

Quick Book Talk to introduce students to the novel and get them interested:

Nowadays firemen start fires. Fireman Guy Montag loves to rush to a fire and watch books burn up. The system was simple. Everyone understood it. Books were burning — along with the houses in which they were hidden. Then he met a seventeen-year old girl who told him of a past when people were not afraid, and a professor who told him of a future in which people could think — and Guy Montag suddenly realized what he had to do! (Provided by Scholastic Book Wizard <http://bookwizard.scholastic.com/>)

Selected Passages from *Fahrenheit 451*:

Bradbury, Ray. *Fahrenheit 451*. New York: Del Rey Books, 1953. (ISBN: 0345342968)

-“It was a pleasure to burn...He turned the corner...” (3-5)

-“The jets were gone...Montag sank down into a chair...” (14-16)

-“He was on the subway...the train vanished...” (77-80)

-“Montag reached inside the...You know I haven’t any...” (94-96)

-“Mildred had already anticipated...‘No,’ said Mrs. Bowles...” (99-101)

-“‘It is,’ replied Granger...” (152-153)

Directions for entire activity (to be written on the board before class starts):

After getting into small groups read the given passage and identify the narrative perspective used in the passage. (Question 1 on the worksheet)

After reading the passage each group is to rewrite the given passage from a different narrative perspective. Follow the guiding prompts from Question 2 on the worksheet to help develop your new passage.

After writing the new passage answer Question 3 on the worksheet as best as possible. You have 30 minutes to complete the assignment.

Date:

Directions: Read the given passage from Ray Bradbury's *Fahrenheit 451*. Answer the following questions. Refer to overall instructions to know when to answer the questions.

- How would the chosen character react to the situation?

List key points or ideas about the chosen character's personality, experiences, and/or role in the novel:

* Remember to keep in mind how the characters interact with one another throughout the selected passage.

- 3) How does the change in perspective change the meaning of the passage? Have your opinions of the passage or the characters changed?

Week Three

~~TERRORISM~~

Week Four

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Lesson Title: *Real Time* Reader Response

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week Three, Monday

1. Objectives: (specific, measurable, taxonomic)
 - Students will be able to read the text *Real Time*.
 - Students will be able to relate to passages of the text.
 - Students will be able to show this relation by writing Reader Responses to the text.
 - Students will be able to read and share these Reader Responses with their groups.Objectives for ESOL students if different (including consideration for all four levels)
 - Level 1: Student will be able to listen within their Reader Response groups and answer “yes” or “no” questions about their peers’ reactions. Student will also be able to read selected passages from the text.
 - Level 2: Student will be able to read excerpts from the text and give oral responses to them. Student will be able to listen within their group.
 - Levels 3-4: See above objectives.
2. Sunshine State Standards:
 - LA.910.1.6.2 – The student will listen to, read, and discuss familiar and conceptually challenging text.
 - LA.910.1.7.3—The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.
 - LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
 - LA.910.3.5.3 – The student will share [his/her writing] with others, or submit for publication.
3. Materials:
 - *Real Time* by Pnina Moed Kass
 - Student Reader ResponsesAdditional Materials for ESOL students if necessary:
 - Selected Passages/Excerpts
4. Lesson Sequence (and approximate times for each segment):
 - Lead-in (tap prior knowledge) and Focus → 5 minutes
 - I will ask students to take out their Reader Responses from the night before. I will then give students a brief recap of how our Reader Response works: They will divide into their assigned groups of 4-5 and each student will read their

responses to the text. After their responses, students may discuss what each liked about the responses written by group members.

- Students will get into their groups.
- Teacher explicit instruction:
 - *Strategy/Concept* → We will be reading a text and sharing written reactions to it. Students will be reading, writing, listening, and sharing with peers in this activity.
 - *Why* → Students often read texts and do not completely understand or comprehend what they've read because they fail to relate to the text. However, if a student is forced to ask him/herself whether he/she relates, students may focus more readily on the works we read.
 - *How (Modeling)* → 5 minutes
 - As with our usual Reader Response classes, I will read one of my own responses to the class once they are in their groups.
 - Feedback
 - Students may make comments on what they liked/didn't like about my response.
 - *Independent Practice* → 30-35 minutes
 - Students will each read their Reader Responses within their group. Each student will usually have 2-4 pages of responses.
 - After each student has read his/her response, the groups will comment on the text and responses.
 - Following about 20-25 minutes of group-time, students who wish to share with the entire class will do so. At least one student from each group will share a response during this time.
 - Feedback/Wrap-up → ~5 minutes
 - I will ask for one final response, and then summarize some of the reactions we had as a class.

*Adaptations for different levels of ESOL students if necessary

- I will ask ESOL students "yes" and "no" questions as I walk around the room during the group work time.
- ESOL students can be paired with more proficient students.

5. Assessment and Assessment Criteria:

- Students will prove that they have read the text by using passages found throughout the book, not just from one section of it.
- Students will have to show critical thinking by connecting the text with other events/memories/etc.
- Students will share responses with the class.
- Students will receive participation grades based on their ability to work together and create thoughtful statements in their groups.

Adaptations for different levels of students if necessary:

- ESOL level 1 and 2 students will be graded on their effort toward the activity and their ability to meet objectives.

Reader Response				
Teachers' Name: Ms. Morman, Ms. Rodriguez				
Student Name: _____				
CATEGORY	A	B	C/D	F
Proves Reading of the Text	The student uses excerpts from various sections of the text and demonstrates an understanding of the events.	The student uses excerpts from various sections of the text, but does not show that they fully understand how the plot flows together.	The student uses excerpts from only one part of the text; or the student uses excerpts and shows no understanding of the context.	The student uses no excerpts from the text.
Relates to Text	The student clearly understands the chosen excerpts and can show a clear relationship to him/herself, another text, or other world events.	The student shows understanding of the text, but does not clearly demonstrate the relationship between the text and him/herself, another text, or other world events.	The student provides a connection to the text, but offers no reasoning behind the relationship.	The student makes no effort to make a connection to the text.
Demonstrates Writing and Grammatical Ability	The student writes clearly and concisely, with very limited grammatical errors.	The student writes clearly and concisely, with some careless grammatical errors.	The student writes a somewhat confusing piece, with many grammatical errors.	The student writes a piece that makes little to no sense and contains many grammatical errors.

Lesson Title: Real-Life Victim Accounts Compared with the Text

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week Three, Tuesday

1. Objectives: (specific, measurable, taxonomic)
 - Students will be able to read the text *Real Time*.
 - Students will be able to read accounts from victims of actual terrorist attacks.
 - Students will be able to compare and contrast the real-life testimonies with the character testimonies in the text.
 - Students will be able to create their own “witness accounts” of the pictures we look at.

Objectives for ESOL students if different (including consideration for all four levels)

- Level 1: Student will be able to answer “yes” and “no” questions on the accounts (ex. Is Adam similar to Thomas?).
- Level 2: Student will be able to read excerpts from the text and give oral responses to them. Student will be able to give brief comparisons of the emotions in the accounts.
- Levels 3-4: See above objectives.

2. Sunshine State Standards:
 - LA.910.1.7.2 – The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning.
 - LA.910.1.7.3—The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.
 - LA.910.1.7.7 – The student will compare and contrast elements in multiple texts.
 - LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
 - LA.910.3.5.3 – The student will share [his/her writing] with others, or submit for publication.

3. Materials:
 - *Real Time* by Pnina Moed Kass
 - ELMO
 - “Perspective: September 11” by Adam Oestreich
 - “Trade Center survivor recounts harrowing escape” by Phil Oye

Additional Materials for ESOL students if necessary:

4. Lesson Sequence (and approximate times for each segment):
 - Lead-in (tap prior knowledge) and Focus→ 5 minutes
 - I will begin class with an excerpt of *Real Time* posted.

- Students will do a quick write listing the emotions they feel reading the passage, or the images they picture.
- We will share these emotions and images, and then discuss them briefly.
- Teacher explicit instruction:
 - *Strategy/Concept* → Fiction texts often prove to be extremely realistic in their depiction of real-life events. In *Real Time*, characters all handle the situation after the bombing differently. Our goal is to make students understand that they can find similar non-fiction materials that portray a very similar array of emotions and reactions. Everyone is different, and thus everyone responds differently in different situations; people are unpredictable. What may be described as the end of the world to one may be described as a stepping stone to another.
 - *Why* → Students should be able to recognize that the personality of the storyteller/author vastly impacts the mood, tone, and overall meaning of a text. This exercise shows the relevance of this in both fiction and non-fiction accounts.
 - *How (Modeling)/Guided Practice (Group Collaboration)* → 5-10 minutes
 - I will read my response to the excerpt posted. I will then post an article from a 9/11 survivor.
 - I will give an example of how the author is very similar to a character in *Real Time*.
 - I will ask students to find similarities and differences among the article's author and characters in the text.
 - Feedback
 - Students can give input on who they think is most like/different from the author.
 - *Independent Practice* → 30-35 minutes
 - Students will get into groups of 2-3.
 - I will post an article via the ELMO and have students read it aloud to the rest of the class.
 - Together, the groups will discuss whom the author is most like and why. They will also discuss the emotion portrayed through the writing.
 - After we read 3 or 4 articles, I will post pictures of various terrorist attacks. Students will write their own survivors' accounts.
 - They will share aloud if they'd like to.
 - Feedback/Wrap-up → ~5 minutes
 - I will mention again how important perspective, one's personality, and even one's background can be in influencing the interpretation of events. Tomorrow, we'll be looking at *Real Time* in a whole new perspective, the legal.

*Adaptations for different levels of ESOL students if necessary

- I will ask ESOL students "yes" and "no" questions as I walk around the room during the group work time.
- ESOL students can be grouped with more proficient students.

5. Assessment and Assessment Criteria:

- Students will participate in the classroom discussion, comparing various facets of the fiction and non-fiction works.
- Students will read and describe the emotion in various fiction and non-fiction texts.
- Students will write their own witness account based on the accounts read and images shown.

Adaptations for different levels of students if necessary:

- ESOL level 1 and 2 students will be graded on their effort toward the activity and their ability to meet objectives.

Name: Kailyn Morman and Katherine Rodriguez

Lesson Title:

Unit: Terrorist or Freedom Fight: Understanding Differing Perspectives

Class: 10th grade Language Arts

Date: Week 3 Day 3 (Wednesday)

1. Objectives:

Students will be able to:

- Create a character "Body Biographies" which:
 - Identifies key traits of one character from the novel
 - Provides a visual reminder of the full essence of the character
- Review significant events, choices, and changes involving the character
- Communicate the full essence of the character by emphasizing the traits that make him/her who he/she is.
- Promote discussion of the character.

Objectives for ESOL students:

Students will be able to:

- Create character "Body Biographies" which display an understanding of descriptive vocabulary appropriate for each ESOL level.

2. Sunshine State Standards:

3. Materials:

- Copy of *Real Time* novel
- Character Map worksheet (attached)
- Butcher Paper
- Markers, color pencils, glue, scissors, etc.
- Old Magazines

Additional Materials for ESOL:

- List of descriptive vocabulary (attached)

4. Lesson Sequence:

- 1) Bell work: Which character from *Real Time* do you identify most with? What traits or actions of that character make you feel most drawn to him/her? Provide direct examples for text when possible. Discuss student responses as a class (5 minutes after bell rings)
- 2) Break students up into small groups (3 to 5 students). Have each group choose one character that they would most like to represent. Ideally each main character from the novel should be represented, to ensure this it may be easier for students to be assigned their character through a lottery type system. (2 minutes)

- 3) Give each group a copy of the Character Map worksheet. Each group should appoint a scribe, leader and spokesperson. (The scribe is in charge of making sure the group's ideas are written on the paper (and later represented on the body biography), the leader keeps the group on task and the spokesperson leads the group's final presentation. (2 minutes)
- 4) Have students fill out Character Map worksheet. Remind students to review and incorporate significant happenings from the text, any visuals that they can think of, direct quotes from the text, and the three most important lines from the text. Students should be instructed to create an extra box to add 3 important lines to the character map handout. (15 minutes)
- 5) Once groups have completed their character maps handout, each group will be given a piece of butcher paper. Have students place the sheet on the floor and draw an outline of one of the group member's body on the sheet. (5 minutes)
- 6) Students should then fill the body outline in with artistic representations of character's traits, relationships, motivations and experiences. Students may use quotes from the novel and other text as part of their representation. (30 minutes) A few things for students to keep in mind (these can be provided in an additional handout):
 - 1- Placement: Carefully choose the placement of you text and artwork. For example, the area where you character's heart would be might be appropriate for illustrating the important relationships within his/her life.
 - 2- Spine: Actors often discuss character's spine. This is his/her objective within the story. What is the most important goal for your character? What drives his/her thoughts? This is spine. How can it be illustrated?
 - 3- Virtues/Vices: What are character's most admirable qualities? His/her worst? How can you make the class visualize them?
 - 4- Colors: Colors are often symbolic. What color(s) do you most associate with you character? Why? How can you effectively work these colors into you presentation?
 - 5- Symbols: What objects can you associate with you character that illustrate his/her essence? Are there objects mentioned within the story itself that you could use? If not, choose objects that especially seem to correspond with the character.
 - 6- Formula poems: These are fast, but effective, recipes for producing a text because they are designed to reveal a lot about a character.
 - 7- Mirror, Mirror...: Consider both how your character appears to others on the surface and what you know about the character's inner self. Do these images clash or correspond? What does this tell you about the character?
 - 8- Changes: How was you character changed within the story? Trace these changes within you text and/or artwork.
- 7) 2 minutes before class dismissal students should put away any tools used to create their biographies and clean their work areas.
- 8) Students will be given additional time to work on biographies the following class period depending on time and necessity. Student presentations will be held on Thursday (according to our outline).

- 9) Presentations: It group will be given time to present their finished Body Biography to the entire class. Students will present biographies highlighting key traits that were used. Time will be allotted after each presentation to allow for questions and comments from the teacher and fellow students.

5. Assessment and Assessment Criteria:

Adaptations for different levels of students if necessary.


6. Lesson Plan Extensions and Modification Ideas (i.e., How would you truncate or elaborate on the lesson to adjust for student needs, time constraints, etc.)


Descriptive Character Terms

- * bright
- * interesting
- * tall
- * friendly
- * thoughtful
- * curious
- * short
- * mean
- * strange
- * compassionate
- * dark
- * brave
- * talkative
- * shy
- * devious
- * entertaining
- * lazy
- * caring
- * plump
- * responsible
- * fair
- * helpful
- * negative
- * scruffy
- * energetic
- * frightening
- * busy
- * stubborn
- * stern
- * active
- * funny
- * loving
- * daring
- * quick-tempered
- * cool
- * grumpy
- * lively

- * gentle
- * impatient
- * calm
- * quiet
- * cruel
- * supportive
- * irritable
- * mysterious
- * reliable
- * cunning
- * faithful
- * wise
- * prankster
- * sensible
- * disorganized
- * patient
- * kind
- * determined
- * slim
- * smart
- * reassuring
- * stocky
- * patient
- * strong cowardly
- * trustworthy
- * fickle
- * suspicious
- * honest
- * excitable
- * mischievous
- * weak
- * unsmiling
- * sly
- * foolish
- * wild
- * unhappy
- * deceitful
- * serious

Character Map

Actions:		Says:
		

Feelings:		Appearance (Looks):
		

Lesson Plan

Based on Jacqueline Podolski's *Literary Characters on Trial: Combining Persuasion & Literary Analysis*

Lesson Title: *Real Time* on Trial

Unit: Terrorism or Freedom Fighter?: How Perspective Influences the Interpretation of Events

Class: Tenth Grade Honors

Date: Week Three, Thursday-Friday; Week Four, Monday-Friday

1. Objectives: (specific, measurable, taxonomic)

- Students will be able to show understanding of and critical thinking about the text through discussion and writing.
- Students will be able to compose persuasive and explanatory essays using facts from the text.
- Students will be able to apply textual characterization to their own description and dramatic interpretations of the characters.
- Students will be able to work constructively with one another.
- Students will be able to present their writing and/or critical thinking processes to the class.
- Students will be able to apply persuasive techniques to their writing and oral presentations.
- Students will be able to analyze the work of others by finding persuasive techniques within the work.
- Students will be able to assess their work and the work of others.

Objectives for ESOL students if different (including consideration for all four levels)

- Level 1: Students will be able to answer yes/no questions about characters in the text; students will be able to work with peers constructively.
- Level 2: Students will be able to give brief descriptions of characters and the trial process; student will be able to work with peers constructively.
- Levels 3 & 4: See above objectives.

2. Sunshine State Standards:

- LA.910.1.7.2 – The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.
- LA.910.2.2.2 – The student will use information from the text to answer questions or to state the main idea or provide relevant details.
- LA.910.2.2.3 – The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining).

- LA.910.4.2.1 – The student will write in a variety of informational/expository forms, including a variety of technical documents (e.g., how-to-manuals, procedures, assembly directions).
- LA.910.4.3.1 – The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments.
- LA.910.4.3.2 – The student will include persuasive techniques.
- LA.910.5.2.1 – The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation).
- LA.910.5.2.2 – The student will research and organize information for oral communication appropriate for the occasion, audience, and purpose (e.g., class discussions, entertaining, informative, persuasive, or technical presentations).
- LA.910.5.2.4 – The student will use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations.

3. Materials:

- *Real Time* by Pnina Moed Kass
- Computer with Internet Access
- <http://www.youtube.com/watch?v=C7f-BgDgpmE>
- <http://www.youtube.com/watch?v=Nfp4syyTf5A>
- <http://www.youtube.com/watch?v=sLia4r0G63k>
- Character Maps
- Trial Agenda (http://www.readwritethink.org/lesson_images/lesson799/Agenda.pdf)
- Jury Verdict Form (to cut and distribute to individual members) (http://www.readwritethink.org/lesson_images/lesson799/JurySheet.pdf)
- Duties of the Defense Attorney (http://www.readwritethink.org/lesson_images/lesson799/LawyerDutiesDefense.pdf)
- Duties of the Prosecutor (http://www.readwritethink.org/lesson_images/lesson799/LawyerDutiesProsecution.pdf)
- Model Defense Handout (http://www.readwritethink.org/lesson_images/lesson799/ModelDefense2.pdf)
- Writing Rubric (http://www.readwritethink.org/lesson_images/lesson799/PaperRubric.pdf)
- Trial Rubric (http://www.readwritethink.org/lesson_images/lesson799/TrialRubric.pdf)
- Self-Evaluation (http://www.readwritethink.org/lesson_images/lesson799/Self-Evaluation.pdf)

Additional Materials for ESOL students if necessary

ESOL students may benefit from watching a clip of a courtroom scene so that they may be at least somewhat familiar with how a trial works.

4. Lesson Sequence (and approximate times for each segment):

Day 1→

- Lead-in (tap prior knowledge) and Focus/ *How* (Modeling) → 50 minutes
 - Students and I will begin class by having a brief discussion on what they do/do not know about the trial process. This will help me to gauge just how much we need to focus on that before we begin the trial.
 - We will watch a short clip from *Law & Order* that depicts a part of a trial and the people involved.
 - Students will name the roles in the courtroom.
 - We will talk about the parts of the trial (e.g., opening arguments, closing arguments, testimonies, verdict).
 - For each, we will watch a short clip that shows an effective depiction of it.
 - Closing Argument→(3:00-7:00) <http://www.youtube.com/watch?v=C7f-BgDgpmE>
 - Testimony→ (0:00-1:30) <http://www.youtube.com/watch?v=Nfp4syyTf5A>
 - Verdict→(0:30-1:05) <http://www.youtube.com/watch?v=sLia4r0G63k>
- I will end the class by introducing the activity to the class: We will be conducting our own trial, the trial of characters within the book of *Real Time*. We will be using our character maps to determine the roles, so bring them tomorrow.
- Teacher explicit instruction:
 - *Strategy/Concept* →We will be using a literary trial in order to practice multiple skills. Students will have to critically read the text, focus on characters and actions, learn about the trial process, write persuasively, look at an event from multiple perspectives, and practice oral presentations.
 - *Why* → Students often learn something and fail to connect it with daily life. We hope to make all of these skills practical to the students through this activity. Students will have a tangible goal in mind—winning the trial—as they practice many skills at once.

Day 2→

- Lead-in (tap prior knowledge) and Focus/ *How* (Modeling) → 20 minutes
 - We will begin Day 2 by looking at the character maps already created for *Real Time*.
 - Using our character maps, we will briefly describe the characters to be involved in the trial process.
 - Based on our character list and descriptions found in the discussion, we will assign the text's characters their roles in our trial (e.g., defendant, witness, victim)
 - We will decide the charges to be pressed against the defendant(s). Once charges are decided, the actual trial process can begin.
- *Guided Practice* (Group Collaboration) → 30 minutes
 - Students will break into groups (Groups will be defense, prosecution, and jury.).

- Using the Case “Model Defense Handout,” students will answer basic questions about the case, according to their roles. Each group will be responsible for finding evidence from the book of the guilt/innocence of the defendant(s).
- They will work together to “spin” this evidence to either call it into question or to justify it.
- The jurors will have to look at textual evidence in order to see the facts of the case for themselves.
- I will end the class by giving students a warning that time is almost up, but we will continue this tomorrow, and collecting the students’ handouts.

Day 3→

- *Guided Practice* (Group Collaboration)→ 50 minutes
 - I will have students sit in their groups from the beginning of class and remind them of the handout that they were working on. I will have comments written on the handouts for students’ reference as to what they should tune more into.
 - Before they begin working on these handouts again, though, I will introduce the summary and essay section of it. We will go over the rubric of the trial, focusing on the writing rubric at this point.
 - I will pass out the handouts, and students will continue filling out their Model Defense Handouts.
 - Once the groups have finished their worksheets, they will discuss what they think are the most important pieces of evidence.
 - At this point, students should have filled out the chart and summary parts of their handouts completed. I will again collect the papers and comment on them for tomorrow’s class.

Day 4→

- *Guided Practice* (Group Collaboration)→ 50 minutes
 - I will begin class by handing out individual copies of the writing rubric that we went over together the day before.
 - I will also replay the clip from *A Time to Kill* so as to really get the students focused on using persuasive techniques in their cases.
 - Students will be working on their essays, sharing the same ideas, but writing it in their own words in today’s class.
 - Based on these essays, groups will have to compose a witness list and arguments. Witnesses will be chosen from the defense/prosecution groups; questions will be composed for each witness, and answers by the witnesses.
 - Class will end with the collection of the handouts and my telling the class that tomorrow is the last day of preparation before the trial begins. I need witness lists from both sides, and the witness questions must be turned in at the beginning of class tomorrow.

Day 5→

- *Guided Practice* (Group Collaboration)→ 50 minutes

- Class will begin with the same reminder yesterday's ended with: Groups will have one more day to finish their Case Handouts, including the summary and essay portions. Also, witness questions and answers must be turned in. I will have a witness list from both the defense and prosecution and will make sure all the witnesses have the questions they must answer with enough time to do so. Opening and closing arguments must be prepared.
- Jurors will read over the witnesses' written responses today.
- With about thirty minutes of class left, witnesses will practice answering attorneys' questions, and attorneys will practice their arguments. Jurors will be reviewing written testimonies and beginning to outline evidence and its weight on the case.
- After twenty minutes, I will post the trial agenda for students to see.
- I will dismiss class by having students turn in all papers to me and then reminding them of the trial agenda for the next day.

Day 6→

- *Guided Practice* (Group Collaboration)→ 50 minutes
 - I will have the room set up for our trial in a courtroom-type layout.
 - Class will start with students sitting in their assigned areas; I will again post the agenda and go over it.
 - Opening arguments will begin.
 - Testimonies will begin.
 - Closing Arguments will begin.
 - The jurors will fill in their verdict forms, and I will collect them. I will tally the vote and then announce the verdict.
 - Jurors will have to justify their decisions in writing, and then briefly orally.
 - I will dismiss class by again announcing the verdict, and reminding students that we will be filling out the self-evaluation forms for the trial. They will have to bring them in the next day.

Day 7→

- Recap→50 minutes
 - We will begin class by again announcing the verdict. I will describe some of the things that I saw and really appreciated in the activity.
 - Students will take out their self-evaluation forms, and we will go over them together. We will comment on what each group did really well and what they could have improved on.
 - We will look at the various skills used in this activity and the weeks leading up to it.
 - We will again discuss perspective and how it changes interpretation, persuasive techniques and how they too alter a story/report, and how much both of these impact us daily. I will collect the self-evaluations.
- Feedback
 - Students may ask any lingering questions or make any comments about the activity at this time.

*Adaptations for different levels of ESOL students if necessary

- The group work will be helpful to ESOL students; lower proficiencies can be placed with especially helpful, excelling students.
- Because it is an honors class, there will probably not be any level 1 or 2 ESOL students, but the lesson is very visual and hands-on if there are. Level 3 and 4 proficiency students will most likely not require any modifications in this lesson because of its group-centered, visual, and interactive approach.

5. Assessment and Assessment Criteria:

- Students will use the text throughout the trial activity, especially in filling in the Case Handout.
- Students will have to use persuasive techniques in their arguments in the trial.
- Students will have to use character references from the text in testimonies and arguments.
- Students will have to work constructively with one another.
- Students will present their work orally during the trial.
- .Students will use self-evaluation forms and discuss the work of others.

See Rubrics

Adaptations for different levels of students if necessary:

6. Lesson Plan Extensions and Modification Ideas (i.e., How would you truncate or elaborate on the lesson to adjust for student needs, time constraints, etc.)

- If I needed to slim this lesson down, I would have students work in smaller groups and have multiple defense/prosecution groups. The groups could compose arguments, but not use testimony. This way, the entire class could act as jury for each other's groups.

Name: _____

Case Outline

Character: _____

Crime(s): _____

Reasons: _____

First crime	
Quotes from the text to support the charge	

Second crime	
Quotes from the text to support the charge	

Other supporting research	
----------------------------------	--

Third crime	
--------------------	--

Quotes from the text to support the charge	
Other supporting research	

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

TRIAL PAPER

	4	3	2	1
Evidence of Persuasion	Maintains a clear position throughout the entire paper. Opposing view mentioned and then refuted, making case stronger.	Maintains a clear position throughout the entire paper. Opposing view not mentioned or mentioned but not well refuted.	Moves from one side to the other, never maintaining a solid position.	Does not establish a clear position.
Evidence of Supporting Research	Uses evidence from the book frequently as well as research from outside sources related to the theme/crime to strengthen the arguments.	Uses evidence from the book and outside sources related to theme/crime to sufficiently support argument	Uses evidence from the book or outside sources occasionally and/or without clear relationship to arguments.	Does not show any evidence of research.
Organization	Introduction sets up the issues and states position. Body paragraphs each contain one clear argument relating to the position as well as evidence to support the argument. Conclusion summarizes and convinces readers to believe writer's position.	Introduction clearly states a position. Body paragraphs each contain an argument supporting the main position with some evidence to support the argument. Conclusion summarizes main points.	Introduction mentions main issue, but doesn't take a clear position. Body paragraphs are not focused on support for one argument and/or they do not present adequate evidence. Conclusion missing or a repeat of the introduction.	No distinction between introduction, body, and conclusion.
Composition	Uses a variety of sentence structures and lengths. Word choice strengthens the arguments. Rare errors in spelling and punctuation	Uses some variety in sentence structure and length. Word choice is appropriate for the assignment. Occasional errors in punctuation and spelling	Uses little sentence variety or poor sentence structure (run-ons, fragments). Word choice neither enhances nor takes away from purpose of assignment. Frequent errors in spelling and punctuation.	Includes frequent run-on and fragmented sentences, frequent spelling and punctuation errors, and inappropriate word choice that does not convey meaning.
Comprehension of Literary Selection	Interprets and presents examples from the text that clearly demonstrate their relationship to the main points of the argument	Interprets and presents examples from text that show a relationship to the main points of the argument.	Presents examples from the text that author loosely connects to the main points of the argument.	No examples from selection used.

Case Outline

- Character:** Ariel, from Shakespeare's *The Tempest*
- Crime(s):** Causing the storm; spying on and causing mischief to shipwrecked characters
- Reasons:** (Prosecutors can use this section as an outline of reasons crimes should not be excused)

First crime	Ariel made the storm happen because Prospero asked him to. Ariel must obey Prospero who is his master.
Quotes from the text to support the charge	<p>"Come away, servant, come" —I, ii</p> <p>"All hail, great master! grave sir, hail! I come To answer thy best pleasure; be't to fly, To swim, to dive into the fire, to ride On the curl'd clouds, to thy strong bidding task Ariel and all his quality." —I, ii</p> <p>"Hast thou, spirit, Perform'd to point the tempest that I bade thee?" —I, ii</p>
Second crime	Same as first plus any other tasks Prospero sets to Ariel. Ariel thought Prospero would free him after creating the storm.
Quotes from the text to support the charge	<p>"Is there more toil? Since thou dost give me pains, Let me remember thee what thou hast promised, Which is not yet perform'd me." —I, ii</p> <p>"I prithee,/Remember I have done thee worthy service; Told thee no lies, made thee no mistakings, served Without or grudge or grumblings; thou didst promise To bate me a full year." —I, ii</p>
Other supporting research	<p>Encarta online: entry about slavery being complete bondage, must follow orders.</p> <p>Literary Terms: Ariel is a static character; his only purpose is to help Prospero, not given much other development. Only change is eventual freedom. It's like his purpose is to show that Prospero is a good master, but not perfect. Manipulative.</p>

Third crime	He continued to torture the others because Prospero promised him freedom when he was done.
Quotes from the text to support the charge	"Do so, and after two days I will discharge thee." —I, ii
Other supporting research	See above. Jury Term Guide: Damages—there weren't any really. Ariel's antics didn't lead to any physical or mental harm as everyone "made up" in the end. In fact, without Ariel's interference, justice wouldn't have been served to Antonio, Alonso, and Sebastian.

Summary:

Ariel cannot be held accountable for things he did at his master's command. He wanted freedom from his bondage and thought that the only way he'd get it was by following Prospero's orders. Clearly, he was reluctant to continue working, and only the prospect of freedom from his tyrannical master kept working.

Sample Essay

Should a slave be held accountable for his actions when he is following his master's orders? This is the key question that needs to be asked before deciding whether Ariel should be punished for creating the storm, and confusing and baiting the shipwrecked characters. Isn't his enslavement punishment enough—especially when his cruel master holds the promise of freedom just far enough in front of Ariel that he can grasp at it but not attain it?

Early in the play, Prospero approaches Ariel with a reminder of Ariel's position as a slave when he says: "Come away, servant, come." A slave is in complete bondage, meaning that he cannot disobey without suffering consequences from his master. Prospero ordered Ariel to create the storm that stranded Alonso, Antonio, and Sebastian. When Ariel first appears in the play, he is greeted by Prospero not with respect, but with this demand: "Hast thou, spirit,/Perform'd to point the tempest that I bade thee?" Prospero "bade", or forced, Ariel to create the storm.

Ariel follows his master's orders and attempts to convince Prospero that he is worthy of freedom. He appears to Prospero with praise, "All hail, great master! grave sir, hail! I come/To answer thy best pleasure; be't to fly,/To swim, to dive into the fire, to ride/On the curl'd clouds, to thy strong bidding task/Ariel and all his quality." Prospero led Ariel to believe that Prospero would free him after completing this last task. As he pleads before his master, "I prithee,/Remember I have done thee worthy service;/Told thee no lies, made thee no mistakings, served/Without or grudge or grumblings: thou didst promise/To bate me a full year," one can picture Ariel bowed to the ground, reminding his master of his faithfulness. Prospero, however, continues to string Ariel along, bidding him to interfere with the shipwrecked men, saying, "Do so, and after two days/I will discharge thee."

Ariel's purpose in the play is also controlled by Prospero. Prospero, a dynamic character who changes throughout the course of the play, needs Ariel to complete his transformation from vengeful tyrant to benevolent ruler. Ariel is a static character, meaning he is not allowed to change during the play. Ariel illustrates that Prospero is a powerful, yet kind, master, by being dutiful to earn his freedom from beginning to end when he finally gets it.

Ariel cannot be held accountable for things he did at his master's command. He wanted freedom from his bondage and thought that the only way he'd get it was by following Prospero's orders. Clearly, he was reluctant to continue working, and only the prospect of freedom from his tyrannical master made him continue to work. Juries are supposed to consider the accused's actions and their affects on other characters. Ariel's antics didn't lead to any physical or mental harm as everyone "made up" in the end. In fact, without Ariel's interference, justice wouldn't have been served to Antonio, Alonso, and Sebastian. Clearly, Ariel should be honored, not punished, for his role in peacefully reuniting two families.

Interview : Character from Text or Trial

Teacher Name: **Ms. Morman, Ms. Rodriguez**

Student Name: _____

CATEGORY	4	3	2	1
Preparation	Before the interview, the student prepared several in-depth AND factual questions to ask.	Before the interview, the student prepared a couple of in-depth questions and several factual questions to ask.	Before the interview, the student prepared several factual questions to ask.	The student did not prepare any questions before the interview.
Follow-up Questions	The student listened carefully to the person being interviewed and asked several relevant follow-up questions based on what the person said.	The student listened carefully to the person being interviewed and asked a couple of relevant follow-up questions based on what the person said.	The student asked a couple of follow-up questions based on what s/he thought the person said.	The student did not ask any follow-up questions based on what the person said.
Knowledge Gained	Student can accurately answer several questions about the person who was interviewed and can tell how this interview relates to the material being studied in class.	Student can accurately answer a few questions about the person who was interviewed and can tell how this interview relates to the material being studied in class.	Student can accurately answer a few questions about the person who was interviewed.	Student cannot accurately answer questions about the person who was interviewed.

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And the Verdict Is...

- A. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)
- B. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)
- C. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)
- D. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)
- E. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)
- F. Case: _____
Verdict: _____
Explanation: (consider what specifically made you decide as you did. Was it the way group delivered their information? The use of references? Specific methods of persuasion? A combination? How did these factors affect your decision?)

Your Duties to Your Client as Defense Attorney...

1. Understand the Charges

- Familiarize yourself with all the charges brought against your client.
- Identify what each charge means and why it was brought against your client.
- Determine the effects your client's actions had on other people.

2. Build a Case

- Anticipate the argument the prosecution will use to convict your client; then, take each anticipated argument and find a way to dispute it.
- Be familiar with your client's motives (why your client did what he or she did), actions (what your client did), and reactions (how your client responded to the actions—was your client gleeful, remorseful, etc.) for each charge.
- Find evidence to support your case against the prosecution from the reading, current events involving similar situations, and/or any other source you may find.

3. Present Your Case before a Jury

- Know your arguments and supports so well that you can explain them to a jury with minimal use of your notes.
- Demonstrate that you believe your arguments, even if, personally, you find your client's actions unforgivable.
- Be confident in front of the jury, using gestures and movement to highlight your arguments.
- Speak in such a way that the jury understands the importance of each point, the reasons why the crimes were committed, and the reasons why your client deserves to be found "not guilty."

Your Duties to Your Client as a Prosecution Attorney...

1. Understand the Charges

- Familiarize yourself with all the charges brought against the defendant.
- Find out what each charge means and why it is included in your case.
- Determine the effects that the defendant's actions had on other people.

2. Build a Case

- Find evidence from the readings, current events, and/or other sources to prove the defendant needs punishment.
- Anticipate the ways the defense will try to minimize your issues.
- Be familiar with the effects of the defendant's actions, and be ready to demonstrate those results through the actions and reactions of those affected by the defendant's crimes.

3. Present Your Case before a Jury

- Know your arguments and their supporting evidence so well that you can explain them to a jury with minimal use of notes.
- Demonstrate the strength of your arguments through your tone of voice and the gestures you use.
- Speak in such a way that the jury understands the importance of each point, the effects the crimes had on others, and the reasons that the defendant deserves punishment.

TRIAL PAPER

	4	3	2	1
Evidence of Persuasion	Maintains a clear position throughout the entire paper. Opposing view mentioned and then refuted, making case stronger.	Maintains a clear position throughout the entire paper. Opposing view not mentioned or mentioned but not well refuted.	Moves from one side to the other, never maintaining a solid position.	Does not establish a clear position.
Evidence of Supporting Research	Uses evidence from the book frequently as well as research from outside sources related to the theme/crime to strengthen the arguments.	Uses evidence from the book and outside sources related to theme/crime to sufficiently supports argument	Uses evidence from the book or outside sources occasionally and/or without clear relationship to arguments.	Does not show any evidence of research.
Organization	Introduction sets up the issues and states position. Body paragraphs each contain one clear argument relating to the position as well as evidence to support the argument. Conclusion summarizes and convinces readers to believe writer's position.	Introduction clearly states a position. Body paragraphs each contain an argument supporting the main position with some evidence to support the argument. Conclusion summarizes main points.	Introduction mentions main issue, but doesn't take a clear position. Body paragraphs are not focused on support for one argument and/or they do not present adequate evidence. Conclusion missing or a repeat of the introduction.	No distinction between introduction, body, and conclusion.
Composition	Uses a variety of sentence structures and lengths. Word choice strengthens the arguments. Rare errors in spelling and punctuation	Uses some variety in sentence structure and length. Word choice is appropriate for the assignment. Occasional errors in punctuation and spelling	Uses little sentence variety or poor sentence structure (run-ons, fragments). Word choice neither enhances nor takes away from purpose of assignment. Frequent errors in spelling and punctuation.	Includes frequent run-on and fragmented sentences, frequent spelling and punctuation errors, and inappropriate word choice that does not convey meaning.
Comprehension of Literary Selection	Interprets and presents examples from the text that clearly demonstrate their relationship to the main points of the argument	Interprets and presents examples from text that show a relationship to the main points of the argument.	Presents examples from the text that author loosely connects to the main points of the argument.	No examples from selection used.

Name: _____ Date: _____ Class: _____

Presentation Self-Evaluation Form

Directions: Rank your performance and include explanations and ways you can improve next time. On a scale of 1-10 with one being awful and 10 being awesome, rank your performance. Explain your choice.

Agree	Disagree	Quality	Explanation
		I spoke clearly and loud enough for everyone to hear.	
		I spoke at a pace that was easy for the audience to understand.	
		I used my voice and gestures to emphasize my main points.	
		I moved in a natural way, either walking around the room to make contact with everyone or standing calm without nervous shuffling.	

NOTES

Agenda for a Literary Mock Trial

Time limits should be monitored by the Clerks.

1. **Prosecution:** presentation of arguments and witnesses
 - Approximately 10 minutes
2. **Defense:** presentation of arguments and witnesses
 - Approximately 10 minutes
3. **Prosecution:** cross-examination of defense witnesses or return to prosecution witnesses for rebuttal
 - Approximately 5 minutes
4. **Defense:** cross-examination of prosecution witnesses or return to defense witnesses for rebuttal
 - Approximately 5 minutes
5. **Prosecution:** summary of arguments and closing statements
 - Approximately 5 minutes
6. **Defense:** summary of arguments and closing statements
 - Approximately 5 minutes
7. **Jury:** open discussion among jurors, with any questions being discussed
 - Approximately 10 minutes
8. **Jury:** time to fill out Juror Verdict Form
 - Approximately 5 minutes

TRIAL PRESENTATION

	4	3	2	1
Evidence of Persuasion	Speaker maintains a clear position throughout the entire presentation. Opposing view mentioned and then refuted, making case stronger.	Speaker maintains a clear position throughout the entire presentation. Opposing view not mentioned or mentioned but not well refuted.	Speaker moves from one side to the other, never maintaining a solid position.	Speaker does not establish a clear position.
Quality of Information	Examples and references are well chosen to best exemplify main points in defense or prosecution of the character. All points are well supported.	References support the main point. Research is used to support defense or prosecution of the character. Main points are adequately convincing.	References are not connected to research or the reading. Arguments are random and unconvincing.	Information is not based on research or book or is unrelated to the main points.
Group Cooperation	Group works together to share speaking time and information equally. Information references and compliments that of other group members. Transitions from one speaker to the next are smooth and well prepared.	Time allotted to each member is somewhat uneven. Information connects to that of other group members. Transitions are present.	Time allotted to each speaker is imbalanced. Information conflicts with or repeats that of other group members. No noticeable transitions from one speaker to the next.	No evidence of group planning or cooperation.
Understanding of the Issue	Presentation uses quotations and examples (with page references so the jury can follow along). Examples are applied to the main points. Actions of character are evaluated against issues raised in the trial.	Presentation uses quotations and examples that connect to the main point. The information shows how actions in the reading contribute to the character's guilt or innocence.	Presentation includes few references to the text. Attempts to connect actions of the character to the issues or the trial are awkward or unconvincing.	Presentation includes no references to the text. Group speaks in generalizations about issues disconnected from the reading.
Delivery and Presentation	Speaker makes frequent eye contact with the jury. Volume and pace reflect intensity of main points. Movement and gestures add emphasis to main points.	Speaker uses notes but maintains adequate eye contact with the jury. Volume and pace are consistent with main points. Gestures and movement are used hesitantly.	Speaker uses note cards to avoid making eye contact. Volume and pace are difficult to follow. Movements are not related to speech and reflect nervousness.	Speaker never looks up, cannot be heard, moves nervously, or stands rooted to one spot.

Rationale:

Hamblen, Jessica. "Terrorist Attacks and Children." United States Department of Veterans Affairs. 16 Feb. 2009 <http://www.ncprsd.va.gov/ncmain/ncdocs/fact_shts/fs_children_disaster.html>.

"Resolution on Teaching in a Time of Crisis." National Council of Teachers of English. 16 March 2009. <<http://www.ncte.org/positions/statements/teachingtimeofcrisis/contenthistory>>.

Smagorinsky, Peter. Teaching English by Design: How to Create and Carry Out Instructional Units. Portsmouth, NH: Heinemann, 2008.

Understanding the Conflict. 2001. The Seattle Times. 16 Feb. 2009
<<http://seattletimes.nwsourc.com/news/nation-world/crisis/>>.

Real-Life Victim Account Compared with the Text:

Oestreich, Adam. "Perspective: September 11." *Ideapad*. 12 Sep. 2001. netWert. 9 Apr. 2009
<http://www.netwert.com/ideapad/sep11_adam.html>.

Oye, Phil. "Trade Center survivor recounts harrowing escape." *CNN.com/U.S.* 20 Sep. 2001. CNN. 9 Apr. 2009 <<http://cnn.allpolitics.printthis.clickability.com/pt/cpt?action=cpt&title=CNN.com+-+Trade+Center+survivor+recounts+harrowing+escape+-+September+20%2C+2001&expire=-1&urlID=1061925&fb=Y&url=http%3A%2F%2F>>.

Lesson Plans:

Podolski, Jacqueline. "Literary Characters on Trial: Combining Persuasion and Literary Analysis." Read-Write-Think. 6 April 2009 < http://www.readwritethink.org/lessons/lesson_view.asp?id=799>.

Webster, Sharon. "Varying Views of America." Read-Write-Think. 11 April 2009 < http://www.readwritethink.org/lessons/lesson_view.asp?id=194>.

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